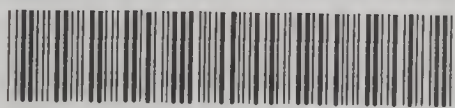
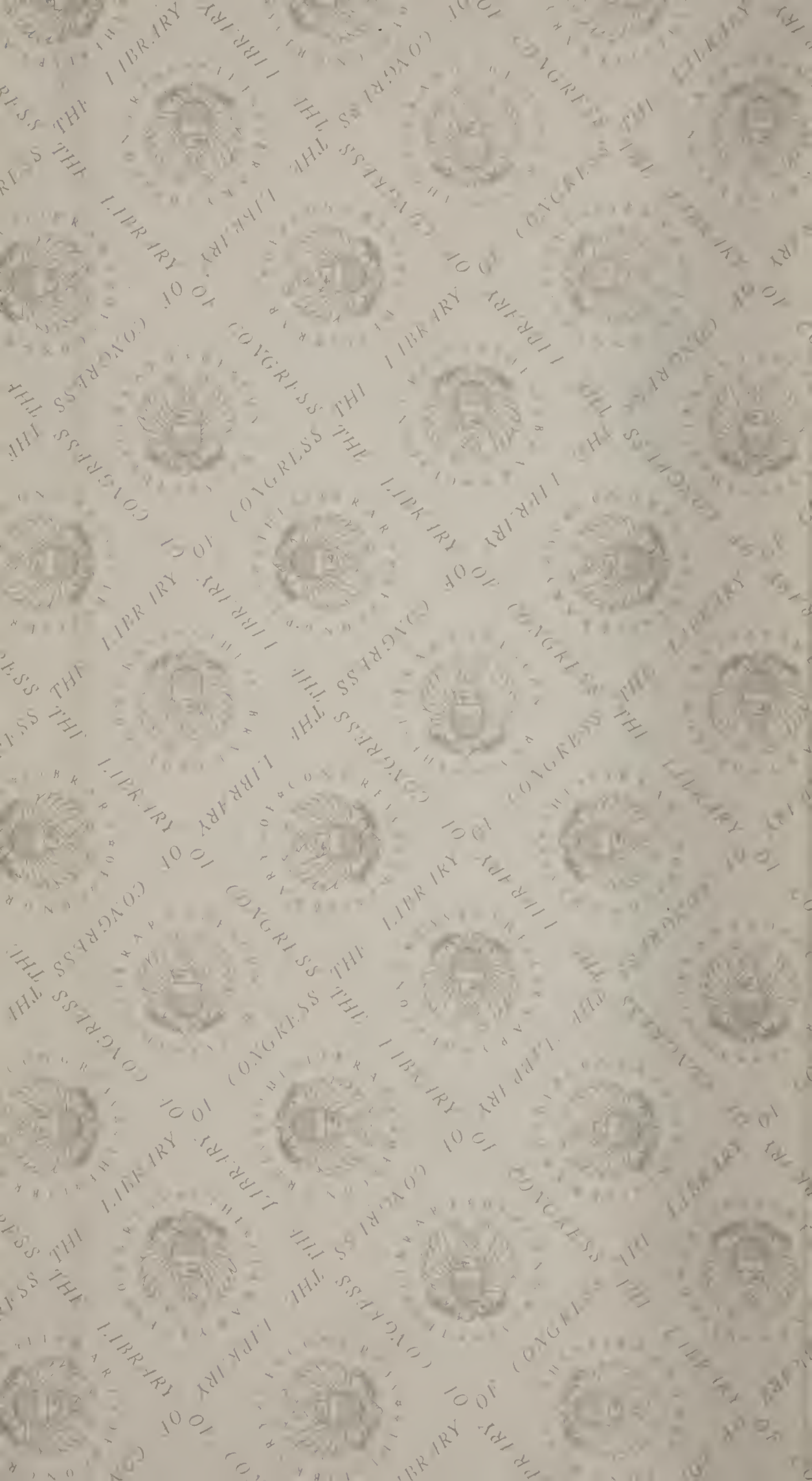
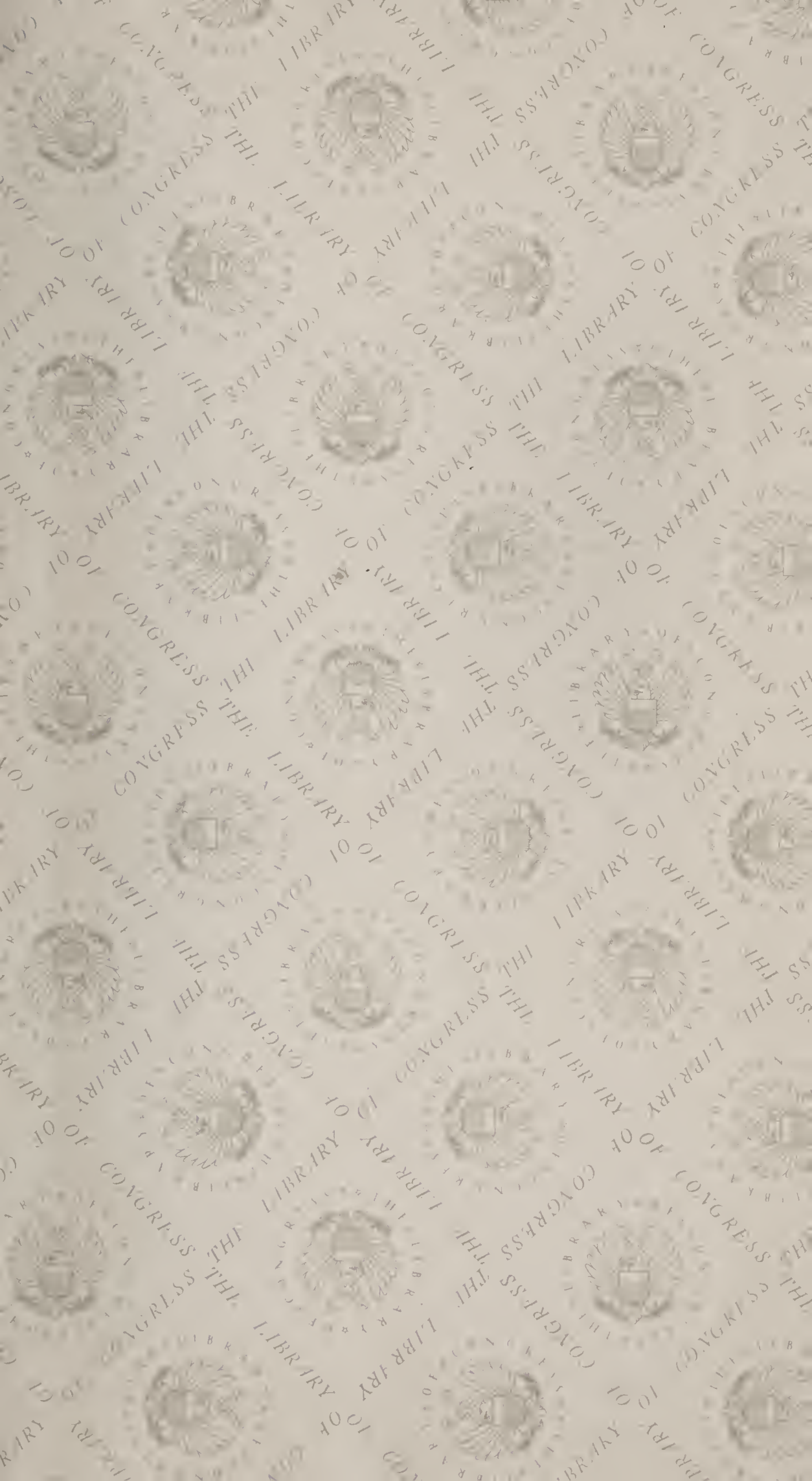


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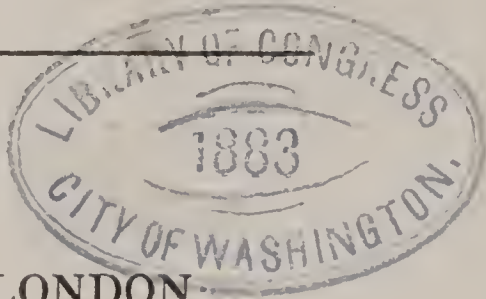


INFORMATION
AND
DIRECTIONS FOR TRAVELLERS
ON THE
CONTINENT.

BY MARIANA STARKE.

FIFTH EDITION,

THOROUGHLY REVISED, AND WITH CONSIDERABLE ADDITIONS.



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ADVERTISEMENT.

AS some of the public prints have announced a circumstance very alarming to Travellers, namely, that disbanded soldiers, converted into banditti, infest the post-roads of the south of France, the Alps, Apennine, and countries bordering on those mountains, especially the confines of the Roman and Neapolitan territories situated between Terracina and Mola-di-Gaëta; it may not, perhaps, be superfluous to mention, that all the above-named countries, except the tract between Terracina and Mola, are now, and have long been, exempt from so serious an evil. Highway robberies, indeed, are quite as uncommon on the Continent at present, as they were formerly; and with respect to the banditti who have recently infested the confines of the Roman and Neapolitan territories between Terracina and Mola, they are not merely a troop of robbers who plunder, because they have no other means of subsisting, but a whole nation, the people of Abruzzo, who, when at variance with the Pope and the King of Naples, sometimes raise contributions upon Roman and Neapolitan Travellers *going post*, but with Voiturins these freebooters appear to be in perfect amity, as persons who travel *en voiturier* are never attacked: and English Travellers, even when going post, have rarely been robbed, unless owing to imprudence on their own part, or on that of their attendants.

****** Any Corrections, or suggestions for the improvement of this Work,
will be thankfully received by the Publisher.

INTRODUCTION.

I SUBMIT the Fifth Edition of the following Work to the Public, under a new Title, and much diminished in size ; though considerably augmented with respect to useful information ; as it contains a full and faithful account of all the large towns and post-roads in the most frequented parts of the European Continent ; (many of which roads are only just finished ;) ample, and I hope correct Catalogues of the most valuable specimens of Architecture, Painting, and Sculpture, which adorn France, Germany, Italy, &c., together with the opinions of Nardini, Venuti, Winckelmann, and Visconti, on some of the most celebrated works of Art*. I have likewise considerably enlarged my description of Pompeii, and other Antiquities in Magna Græcia ; doing the whole in the hope of exempting my Compatriots from the necessity of encumbering themselves with those numerous and incomplete publications, which are sold in every large foreign city.

I have subjoined an account, (founded on very long experience,) of the Climates of southern Europe ; at the same time endeavouring to point out to Travellers every thing most likely to contribute to their comfort : and I have also given an account of the expense attendant upon various modes of travelling, the distances charged from post to post on every great road, according to the post-books last published by royal authority ; and the average price of ready-furnished lodgings, provisions, &c., closing this part of my work with a short comparative view of Family-expenses in various cities of the Continent : so that persons induced, by pru-

* In the following pages the Reader will find that several of these works of Art are distinguished, according to their reputed merit, by one or more exclamation-points.

dential motives, to reside Abroad, may not experience the disappointment of finding their plans defeated by impositions frequently practised upon Strangers.

Accommodations for Travellers, during the last twenty years, have been materially increased in France, Switzerland, and Italy, by the augmentation and improvement of inns ; by the erection of fine bridges, which are almost universally substituted for inconvenient and dangerous ferry boats ; by the sums bestowed to make roads smooth and level, which were heretofore rough and mountainous ; and by the consummate skill exerted to render those Alps which were only practicable by means of mules, traineaux, and chaises-a-porteur, so easy of ascent that post-horses, attached even to a heavy berlin, now traverse them speedily and safely. With such judgment, indeed, have the sinuosities of Alpine roads been managed, that crane-neck carriages, once absolutely requisite in passing the Alps, are at present needless : and I cannot dismiss this subject without adding, as a further proof of the great improvements which have lately taken place respecting roads on the Continent, that during more than one journey of fifteen hundred miles, through France, Switzerland, and Italy, I never found it needful, except while ascending the Alps and Apennine, to put more than three horses to my own carriage, an English landaulet, nor to carriages of the same description belonging to the friends by whom I was accompanied.

Other circumstances which contribute to the comfort of travelling at the present moment on the Continent, are the increase of ready furnished lodgings in large cities ; owing in some measure to the poverty of the Nobles, who often let their palaces to Foreigners ; the improvement in mechanics, and consequently in furniture, throughout Italy ; the introduction of lamps, by which the streets of every large town are tolerably well lighted ; and the stop put, by this circumstance among others, to the dreadful practice of assassination.

But although the comfort of travelling has been thus considerably augmented, the expense of residing on the Continent has been augmented likewise ; owing to taxes which, in capital

cities, are oppressive; and still more owing to the great influx of British Travellers: nevertheless, as the necessaries of life are not materially enhanced in price any where but at Paris, it is still possible, nay, easy, for persons who understand and practise economy, to live with comfort either in the French, or the Italian territories, without incurring a much larger expense than would have been needful twenty years since.

With respect to modes of travelling to Italy, I would advise consumptive persons either to go by sea, in a vessel bound for Leghorn, thence proceeding up the Canal of Pisa to that city; or by sea to Bordeaux, and thence proceeding, by the royal Canal of Languedoc, to Marseilles; where vessels bound for Leghorn may be heard of daily.

Persons in health, who wish to travel economically, might find their purpose answered by going with the Voituriers belonging to Emery; whose carriages set out, almost every week, from London to various parts of the Continent: or by travelling in a public Diligence; preferring that called *The Coche d'eau*, whenever attainable: but persons blessed with health and affluence should travel in their own carriage; going post through France; and, generally speaking, going *en voiturier* in Switzerland and the Italian States.

The most frequented post-road from Paris to southern Italy is through Lyons, and over the Mont-Cenis to Turin, Bologna, and Florence: but the most interesting route is that to northern Italy, by Dijon, the Jura Alps, Geneva, and the Simplon*:

Those persons, however, who wish to trace the revival of the Arts, from the period when Gothic, or perhaps, more properly speaking, Arabesque architecture was brought, by the Crusaders, from the Holy Land, and fostered at Pisa, should first visit that city; proceeding afterward to Florence and Rome: and in order to accomplish this purpose, the best route from Paris is through Lyons, Avignon, Aix, Nice, and Genoa†.

* The road from Paris by the Simplon and through Milan to Florence, is ninety miles shorter than that by the Mont Cenis to Florence.

† See page 102, first part of the following Work: and "Route from Nice through Genoa to Pisa," APPENDIX, page 387.

Pisa may with truth be called the Cradle of the Arts ; for Buschetto, a Grecian, so early as the eleventh century, erected the Cathedral which still adorns this city ; Diotisalvi, during the twelfth century, erected the Baptistery ; and Guglielmo, a German, aided by Bonnano, Pisano, began the Campanile about the year 1174. Niccolo, Pisano, his son Giovanni, and Andrea, Pisano, revived the art of Sculpture, in the thirteenth century ; and not only embellished the buildings already erected, but likewise added another, still more beautiful, the celebrated Campo Santo. In the beginning of the thirteenth century also Giunto Pisano revived the art of Painting ; and was succeeded by Giotto and Cimabue. Those persons, therefore, who contemplate the productions of the Greco-Pisano School as the earliest efforts of the reviving Arts, cannot fail to be highly gratified ; especially if they afterward proceed to Florence and Rome, and trace the gradual progress of these Arts to that state of maturity which the parental care of the Medicean Princes at length enabled them to attain.

I will now close this preface by saying, that, in the hope of being serviceable to those of my Compatriots, who, in consequence of pulmonary complaints, are compelled to exchange their native climate for the mild temperature of Italy, I have ventured to make a few observations relative to health, and the result of twelve years' experience ; during the greater part of which period my time and thoughts were chiefly occupied by endeavours to mitigate the sufferings of those most dear to me : and highly gratified should I feel if the little knowledge I have been able to collect could so far inform Travellers, as to guard them against those serious inconveniences which too generally retard, and not unfrequently prevent, the recovery of consumptive persons*.

Exmouth, September, 1823.

* Since the following sheets were printed, two afflictive public events have occurred at Rome, the conflagration which reduced the venerable Basilica of Saint Paul to a heap of ruins ; and the death of Pius VII., one of the most amiable and exemplary sovereigns who have occupied the papal throne.

INFORMATION AND DIRECTIONS

FOR

TRAVELLERS ON THE CONTINENT.

CHAPTER I.

FRANCE.

Calais—Best Road to Paris—Abbey of S. Denis—Paris—Most prominent improvements—Musée Royal des Arts—Musée du Luxembourg—Ecole Royale des Beaux Arts—Public Libraries—Musée d'Histoire Naturelle et Jardin du Roi—Académie Royale de Musique, and other Theatres—Manufacture Royale des Glaces—Manufacture Royale des Tapisséries aux Gobelins—Colonne de la Place Vendôme—Arc de triomphe de l'Etoile—Port S. Denis—Port. S. Martin—Tribunal du Corps-Législatif—Basilique de Nôtre-Dame—Basilique de la Nouvelle S. Geneviève—Garde-meuble—Hotel Royal des Invalides—Institution Royale des Sourds-Muets—Hospice de la Salpêtrière—Hôpital des Enfants trouvés—Observatoire—Palais du Temple—Palais de la Bourse—Greniers de Réserve—Abattoirs—Halle au Blé—Halle aux Vins—Marché à la Volaille et au Gibier—Bridges—Fountains—Burial-places—S. Cloud—Sèvres—Versailles—Present State of Society at Paris—Passports.

ON revisiting Calais, in May 1817, after an absence of twenty years, I discovered no apparent change, either in the town or its inhabitants; except that the latter, at least the lower order of persons, have acquired a habit of smoking incessantly, like the Germans; while the former boasts a larger number of good inns than it possessed under the government of Louis XVI.; and has been ridded of all its conventual institutions, and likewise of the host of mendicants by whom travellers were formerly annoyed.

Understanding that the route through Beauvais to Paris was smoother, less hilly, and shorter by three posts, than that through Amiens, I turned off at Abbeville,

(where the roads divide^a), and pursued my way to Granvilliers; passing near a mound which commands the adjacent country, and is denominated Cæsar's Camp. The entrenchments are well preserved; and medals and other antiquities have been found on this spot. Granvilliers contains 3,000 inhabitants; the road from Calais thither is excellent; and, owing to its great breadth, perfect straightness, and thickly-planted borders of trees, possesses an appearance of grandeur for the same reason common to most of the high-roads in France. The country had hitherto presented nothing remarkable; but, after quitting Granvilliers, I passed through fine sheets of corn, interspersed with

(a) Travellers, who go by way of Beauvais to Paris, lose seeing one of the handsomest churches in France, the Cathedral at Amiens; and frequently experience bad

treatment at Granvilliers; where the proprietor of the only tolerable inn the town can boast (*l'Hotel d'Angleterre*) is neglectful and imposing.

convents transformed into manufactories of various descriptions ; objects frequently seen now in the French territories ; and, generally speaking, disadvantageous to a landscape ; but this disadvantage is counterbalanced by the improved state of agriculture, the increase of towns and villages, and the air of comfort which pervades even the humblest peasant's cottage.

Beauvais, seated on the banks of the Therain, is celebrated on account of the siege it sustained in 1472 ; when Jeanne Hachette headed the women of the town, and defended it against an army of 80,000 men, commanded by the Duke of Burgundy, whom she compelled to abandon his enterprise ; and, in memory of this heroine, there is every year at Beauvais, a procession in which the ladies take precedence. The Cathedral, though unfinished, merits notice : it contains the tomb of Cardinal Forbin, by Coustou ; fine painted glass ; and good specimens of the tapestry, for which Beauvais has long been famous. The Church of S. Etienne is likewise ornamented with fine painted glass.

From Beauvais I proceeded through avenues of fruit-trees, and a country rich in corn and vineyards, to Beaumont, pleasantly situated on the left bank of the Oise ; and from Beaumont through avenues of fruit-trees, and well cultivated plains, to S. Denis, whose venerable Abbey has long been celebrated for containing the burial-place of the monarchs of France. During the Revolution, however, this Abbey was stript of its treasures, its church was unroofed, its altars were levelled with the dust, and its royal

Dead torn from the depositaries of departed greatness. But the Emperor Napoleon having determined to restore the church to its pristine use and splendour, repaired and improved the royal vaults, securing them with gates of bronze, and at the same time re-establishing the subterranean chapels, in which he erected three expiatory altars ; one dedicated to the Race of Clovis, another to that of Charlemagne, and a third to the princes of the Capetian dynasty : he likewise ordered prayers to be offered daily at the expiatory altars : and no change has been made in his plans by the present government, except that the bronze gates, with which he secured the royal vault destined to receive himself and his family, have been removed for a door of black marble. The Church is repaired with elegant simplicity, and contains two old monuments near the great door, and two of less ancient date ; one being that of Louis XII., near which is a kneeling statue of the Duchess d'Angoulême. Good pictures adorn the Sacristy, and the conventual buildings of the Abbey are converted into an Establishment for the gratuitous education of the daughters of the members of the Legion of Honour. Strangers, who inquire at the Sacristy-door for one of the Swiss Guards, (always in attendance at S. Denis,) are conducted by him into the royal Burial-place ; where Napoleon's classic taste has supplied the tombs destroyed by republican frenzy ; thus making the three dynasties complete, twelve princes excepted. The remains of Louis XVI. his Queen, his Aunts, and the Duke de Berry, have been deposited in this royal mausoleum.

Between S. Denis and Paris, (almost one continued street,) the splendid dome of the *Hôtel des Invalides*, Mont Martre, Belleville, and S. Chaumont, are the most striking objects; the second still exhibits marks of having made a desperate stand against the allied armies of Europe, when they united to dethrone Napoleon: and the two last were bravely defended on the 29th of March, 1814, by the pupils of the *Ecole Polytechnique*.

Paris, anciently called *Parisii* vel *Lutetia*, is watered by the Seine, anciently *Sequana*; and previous to the dethronement of Louis XVI., was supposed to contain from seven to eight hundred thousand inhabitants; but, since that period, the number has been considerably diminished; and the population now does not amount to six hundred thousand. The improvements this city owes to Napoleon are innumerable: and on entering the *Place Vendôme*, (adorned with a fine imitation of Antoninus's column,) on advancing to the *Garde-meuble*, and the palace of the Tuileries, viewing that superb edifice, its princely gardens, and the magnificent façades of the Louvre, (deemed one of the most perfect specimens of modern architecture,) then contemplating, from the Pont Louis XVI., the *Palais Bourbon*, the front of the *Tribunal du Corps Legislatif*, the *Champs Elysées*, the stately dome of the *Hôtel des Invalides*, the noble quays of the Seine, and the beautiful bridges thrown over that river, (which traverses Paris from east to west,) it is impossible not to think this metropolis the rival of ancient Rome; especially when we recollect that the vast and splendid apartments

of the Louvre, though recently despoiled of many treasures, still boast one of the largest and finest collections in the world of paintings and sculpture.

At Paris, however, grandeur is more common than consistency; for ere the eye be sated with gazing on the above-described magnificent panorama, it discovers streets narrow, insignificant, and filthy; disgraceful, in short, to any capital.

Among the most prominent improvements made during the late reign, are the noble Gallery intended to unite the immense palaces of the Louvre and the Tuileries; the triumphal Arch de l'Étoile, (not finished;) the *Hôtel du Ministère des relations extérieures*; the Exchange, (not finished;) the Establishment for the Orphans of the Legion of Honour; the Observatory; the Temple; the Fountain of the Elephant, on the site of the Bastille, unfinished, but worthy of the colossal Mind by which it was projected; the Storehouses for Grain, called *Greniers de réserve*; the Slaughter-houses, called *Abattoirs*, magnificent in size, and particularly beneficial, as, previous to the reign of Napoleon, there was nothing of this description at Paris; the Cupola of the Corn-market; the general Magazine for wines; the Poultry and Game Market; the great Market; the Market of S. Germain, of S. Martin, &c., &c.; the *Rue de la Paix*; the *Pont du Jardin du Roi*; the *Pont de la Cité*; the *Pont des Arts*; the *Pont des Invalides*; the new Quays; the Fountain of the *Esplanade du Boulevard de Bondi*; and the already mentioned Column in the *Place Vendôme*.

The triumphal Arch in the

Place de Caroussel, also, ranks among the embellishments of Paris; though devoid of that magnitude and simplicity which distinguish the Roman edifice it was meant to imitate.

But what especially charms the eyes of strangers in the French capital, is a beautiful Belt, called the *Boulevards*, which encircles the town, and consists of drives and walks, bordered with forest-trees and gardens, and which, from the number of shops, and the profusion of flowers, whereby it is adorned, has a peculiar air of gaiety during winter; and possesses, during summer, a salubrious coolness, rarely met with in a vast metropolis. The circumstance of all others, however, most conducive to the healthfulness of Paris, is the purification of the water of the Seine; which, though perfectly wholesome now, was seldom drank with impunity in its natural state.

Judging by appearances, I should think Paris as much improved in wealth as in magnifi-

cence; the shops being far more numerous, and far better stocked, than in time past; the manufactories greatly improved; the hotels (which amount to three hundred) furnished with an elegance heretofore unknown; the coffee-houses displaying the most expensive embellishments; the tables of Restaurateurs abounding with luxuries; and the opera-house exhibiting a splendour, with respect to stage decorations, which no other theatre in Europe can boast.

Having enumerated the most striking changes in this metropolis, I will now enter into a few particulars respecting the objects best worth notice.

Musée Royal du Louvre^b. This immense collection of sculpture and paintings is placed in the magnificent palace of the Louvre: several rooms on the ground floor, princely in size, and rich in marbles and mosaics, being appropriated to the efforts of the chisel; and a suite of splendid apartments up stairs to those of the pencil. Among the sculpture are the

(b) For the benefit of travellers restricted in point of time, I shall mark (as I have already mentioned) with one or more exclamation-points, according to the merit of the work in question, those productions of the chisel and the pencil which are generally deemed most worthy of notice in the public and private galleries of the Continent: and, for the use of Travellers who may visit those galleries, I will here subjoin a short account of the origin of the Art of Sculpture.

Asia seems to have given birth to this Art; but its progress appears to have been slow in all countries; during its infancy, in its native soil, the heathen divinities were represented by nothing more than square stones. Grecian sculpture began in a similar manner; after which, Bacchus, and other pagan gods, were worshipped under the form of a column. The next improvement consisted in placing the representation of human heads upon these columns: Hermes was worshipped under this form; whence comes the word *Herma*. The most ancient representations of the human figure, at full length, were of potters'

clay. Dedalus, however, and, after him, Domophon, worked in wood; following artists worked in ivory; and their successors made statues of bronze; but, during the infancy of bronze sculpture, the component parts of statues were fastened together with nails; this is exemplified by six female figures, found in Herculaneum. After bronze, stone was used; and last of all, marble; but, for a considerable period, the heads, hands, and feet only of statues were marble; the trunks being wood. This custom prevailed so late as the days of Phidias; and even when sculpture had reached its zenith of perfection, several of the finest statues of marble, instead of being cut, each of them, out of one block, were made in separate pieces, and subsequently joined together. This is exemplified in the celebrated Niobe and two of her daughters; in the Albani Pallas; and in the Faustina, found near Ostia, among ruins supposed to be the remains of Pliny's Villa, called Laurentum. Very ancient statues were frequently painted, and sometimes draped with real stuffs, like the Madonnas of modern Italy.

choicest treasures of the Villa Borghese, and many other highly valued works of art, which once embellished Rome.

Vestibule. No. 1, colossal bust of a vanquished Province^c.—5, ditto of Domitian^d.—6, ditto of Alexander Severus^e.—7, statue of a Barbarian Prisoner^f.—9, colossal bust of Lucius Verus.—11, statue of a Barbarian Prisoner^g.—13, colossal bust of Jupiter Serapis.—18, Vase adorned with bacchanalian emblems^h!

Arcade leading to the Hall of the Emperors. No. 19, statue of Apollo, called *Sauroctonon*, or Lizard-killer; supposed to be one of the finest imitations extant of a bronze statue of Apollo, by Praxitelesⁱ!—22, statue of the Genius of eternal sleep^k.

Hall of the Roman Emperors. No. 26, statue of Marcus Aurelius^l.—26, a Barbarian Prisoner^m.—28, bust of Vespasian.—31, statue of Nero.—33, ditto of Trajanⁿ. The *Basso-relievo* on the Pedestal of this statue represents a husband and wife dining, and reposing on their couch; and is curious, because it exhibits ancient Roman costume.—34, bust of Claudius.—41, *Basso-relievo* found at Rome, and representing a religious ceremony performed before the temple of Jupiter Capitolinus; of which the three doors indicate the three naves consecrated to the three associated di-

vinities, Jupiter, Minerva, and Juno^o.—42, statue of Trajan^p.

Hall of the Seasons. No. 46, statue of Venus Genitrix!—47, bust of Commodus.—50, statue of a wounded Combatant^q.—55, an Egyptian divinity, in oriental alabaster^r!—59, bust of Venus^s!—65, statue of Euripides^t!—73, ditto of a Nymph.—74, statue of Bacchus^u.—75, a Sarcophagus, representing the Voyage of the Good to Elysium.—76, *basso-relievo* of Mithras, (a Persian divinity,) the Genius of the sun, accomplishing the mystic sacrifice of the bull! Mithras was worshipped by the Romans, who erected altars to him; and this *basso-relievo* was found near the Forum Romanum.—82, *Basso-relievo* taken from the Temple of Minerva at Athens; it represents the Panathenæa, and was composed by Phidias, and executed under his orders^v!

Hall of Peace. No. 85, a Candelabrum, taken from the Vatican Museum.—89, statue of Posidonius^w!—92, ditto of Demosthenes^x!—95, ditto of Trajan^y!

Hall of the Romans. No. 97, bust of Geta, very rare^z.—98, Inopus, a fragment found at Delos^a.—100, statue of Augustus^b.—101, bust of a Roman Warrior^c.—102, statue of Rome.—111, ditto of Tiberius, found at Capri: drapery fine, head restored.—113, statue of Augustus^d!—115, bust of

(c) From the Villa Borghese.

(d) From the Villa Albani.

(e) From the Braschi Palace, at Rome.

(f) Vil. Borg.

(g) Ibid.

(h) Ibid.

(i) Ibid.

(k) This statue does not express the idea

it is intended to convey.

(l) From Gabii.

(p) Gabii.

(m) Vil. Alb.

(q) Vil. Borg.

(n) Gabii.

(r) Vil. Alb.

(o) Vil. Borg.

(s) Vil. Borg.

(t) Vil. Alb.

(u) Vil. Borg.

(v) The Panathenæa were festivals in honour of Minerva, the patroness of Athens.

(w) Vil. Borg.

(x) From the Museo Pio Clementino.

(y) Vatican.

(z) Gabii.

(a) Inopus, a river of Delos, supposed, by the inhabitants, to be a branch of the Nile.

(b) Vatican.

(c) Vil. Borg.

(d) Mu. Pio Clementino.

Faustina the elder^e.—116, colossal bust of Rome^f!—118, statue of Julia, the consort of Septimius Severus.—120, group representing Thetis, &c., and worth notice, on account of the ancient galley on which the goddess is placed^g.—123, bust of Lucilla^h.—124, statue of Chastity.—126, bust of Antinous, found near Frascati! 128, Metope, taken from the Parthenon, at Athens!

Hall of the Centaur. No. 130, statue of a Roman, name unknown.—132, herma of Alexander the Great, found at Tivoli.—134, group of the Centaur!!! This master-piece is supposed, by the Chevalier Visconti, to have been executed in the time of Adrian, by Aristeas and Papias, natives of Aphrodisias, in Cariaⁱ.—135, colossal head of Apollo.—138, ditto of Marcus Aurelius^k.—140, ditto of Lucius Verus^l.—141, statue of Germanicus^m.—142, ditto of Claudiusⁿ.—144, ditto of Achilles^o.—146, statues of Fauns^p.—149, bust of Lucius Verus^q.—150, statue of Sextus Pompeius, found near Tusculum, and executed by Ophelion, a Greek artist!—151, one of the largest and most beautiful Candelabra of antiquity, found in Magna Græcia.

Hall of Diana. No. 154, statue of Bacchus.—162, ditto of Minerva.—164, bust of a Roman, name unknown.—165, group of three Nymphs suspending their wet garments on a column^r!—167, statue of Thalia^s.—168, *Basso-rilievo* of Hercules stealing the tripod of Delphos.—170^t, bust of Rome.—171^u, statue of Venus.—

175, a Greek *Basso-rilievo*.—176, *Basso-rilievo* representing the Suovetaurilia, a sacrifice among the ancient Romans, which consisted of the immolation of a sow, (*sus*,) a lamb, (*ovis*,) and a bull, (*taurus*,) whence the name. It was usually observed every fifth year.—178, Diana à la Biche!! so called because the goddess is represented at the moment when she has rescued the celebrated Hind with golden horns from Hercules, and reprimanded him for molesting an animal sacred to her. This beautiful work, found between Genzano and Aricia, amidst the ruins of a temple consecrated to Diana, is of Parian marble, and stands upon a Pedestal ornamented with fine *bassi-rilievi*: that part which represents three cities, personified by three female figures wearing crenated diadems, is particularly admired!!!—180, group called Venus victorious^v! The *Basso-rilievo* which serves as a Pedestal to this group is in the Etruscan style.—182, *basso-rilievo* denominated the Conclamation; a ceremony which took place at the funerals of the ancient Romans, and consisted in calling the Departed loudly and repeatedly by name; and likewise endeavouring to rouse them by the noise of music, in order to ascertain whether they were really dead.—185, group of Venus and Cupid, supposed to be an imitation of the draped Venus of Praxiteles! 192, statue of Minerva! This fine piece of sculpture is supposed, by Visconti, to be a copy of the bronze Minerva of Phidias, surnamed The Beautiful^w.—196, bust of

(e) Braschi Palace. (k) Vil. Borg.

(f) Vil. Borg.

(l) Ibid.

(g) Vil. Alb.

(m) Gabii.

(h) Gabii.

(n) Ibid.

Vil. Borg.

(o) Vil. Borg.

(p) Vil. Borg.

(q) Ibid.

(r) Ibid.

(s) Ibid.

(t) Vil. Borg.

(u) Ibid.

(v) Ibid.

(w) Ibid.

Marcus Agrippa^x.—197, statue of the Lycian Apollo!—199, statue of Diana.—201, bust of Demosthenes, supposed to be one of the best likenesses extant of that philosopher^y.—207, Fountain in the form of a tripod, found among the ruins of Adrian's Villa.

Hall of the Candelabrum. No. 208, a Candelabrum, which, if found in its present state, would have ranked among the largest and most beautiful ancient works of its kind; but, though the materials of which it is composed are antique, they were put into their present form by Piranesi.—210, bust of Venus^z!—212, *basso-rilievo* of Antiope reconciling her sons Zethus and Amphion^a.—213, statue of Diana^b.—214, an Altar consecrated to Diana-Lucifera, or the moon^c.—215, bust of Isis.—216, statue of a Dog, found at Gabii!—218, statue of Pollux^d.—220, Tripod of the Delphic Apollo, found at Ostia!—224, statue of a Wild Boar, being an antique copy of the celebrated boar at Florence^e.—229, Tripod, found at Gabii.—230, statue of Marsyas!!! This is deemed one of the finest pieces of sculpture extant; and, like every other antique representation of Marsyas, is supposed to be imitated from a picture by Zeuxis, which Pliny mentions as having graced the temple of Concord at Rome^f.—232, *basso-rilievo* of Jupiter^g.

Hall of the Tiber. No. 233, statue of Æsculapius^h!—234, statue of Antinous in the character of Hercules, found near Tivoli. 238, statue of Floraⁱ.—241, Chair consecrated to Bacchus^k!—242,

statue of Ceres^l.—244, statue of a Bacchante^m.—245, Chair consecrated to Ceresⁿ!—246, statue called the Diana of Gabii.—249, the Tiber, a colossal group found at Rome, on the site of the temple of Isis and Serapis, near the Via-Lata^o!!! This fine group, together with that of the Nile, (in the Vatican Museum,) adorned two fountains which embellished the avenue of the temple. The Tiber is represented in a recumbent posture, resting his right arm on an urn, near which reposes the wolf of Mars, with her nurslings, the founders of Rome: the oar in his left hand indicates that the river is navigable.—251, four statues, called Caryatides, which once adorned the Villa Albani.

Arcade which leads to the Hall of the fighting Warrior. No. 258, statue of Antinous.—259, *basso-rilievo*, representing the birth of Bacchus^p.—260, statue of Mars.

Hall of the fighting Warrior. No. 262, statue of a Warrior, called the Gladiator of the Villa Borg-hese!!!! He is represented as combating with an enemy on horseback; his left arm bears a shield, with which he is supposed to parry the strokes of his opponent, whom, with the right hand, he is about to wound with all his force. The attitude of the statue is admirably calculated for this double action; and every limb, every muscle, is said to wear more precisely the appearance of life, than does any other master-piece of the Grecian chisel. The author of this transcendent and inimitable work was Agasias of Ephesus; whose name is engraved

(x) Gabii.

(c) Vil. Borg.

(y) Vil. Alb.

(d) Ibid.

(z) Vil. Borg.

(e) Ibid.

(a) Ibid.

(f) Ibid.

(b) Ibid.

(g) Ibid.

(h) Vil. Alb.

(i) Vil. Borg.

(k) Mu. Pio Clementino.

(l) Vil. Borg.

(m) Ibid.

(n) Mu. Pio Clementino.

(o) Ibid.

(p) Vil. Alb.

on the trunk which supports the figure; and whose design, according to Visconti, was not to represent a gladiator, but a warrior. Winckelmann is of the same opinion; and says, that the statue in question appears to have been executed before the period when gladiatorial shows were first exhibited in Greece. During the commencement of the seventeenth century, this chef-d'œuvre was discovered at Antium, where the Roman Emperors had a Villa; and where the Apollo of Belvedere was found about a century before ^q.—263, statue of Mercury^r.—267, bust of Clodius Albinus^s.—269, bust of Marcus Aurelius^t.—270, a Sarcophagus representing the death of Meleager!^u.—272, group of two Romans in the costume of Mars and Venus^v.—276, statue of Adrian!^w.—279, ditto of Cupid, in the character of Hercules^x.—281, statue of a wounded Amazon! The upper part of this figure is said to be an antique imitation of the wounded Amazon of Ctesilas; but the sculptor by whom it was restored, in the sixteenth century, has deviated from the costume appropriate to female warriors.—282, statue of the Venus of Arles, so called, because found at Arles, in Provence; and, supposed to be Venus victorious, the device of Cæsar.—284, statue of an Infant Mercury^y.—287, statue of Lucius Cæsar!^z.—290, group of a Faun and a Satyr: the Pedestal is supposed to have been an ornament with which the tops of ancient Wells were sometimes embellished^a.—297, statue of Mer-

cury: the subject of the *Bassorilievo* on the Pedestal is taken from the Odyssey, and represents Ulysses in the Shades Below.

Hall of Pallas. No. 299, statue of a Female, petitioning the gods^b.—The sculptor who restored the hands of this statue, has converted it into an Euterpe.—301, statue of Ceres^c.—302, ditto of the Genius of Bacchus!^d.—304, bust of Trajan^e.—306, statue of Polymnia, upper part modern, drapery antique, and very fine^f.—The Muse of Memory, and the Inventress of Harmony, seems stationed to watch over a Sarcophagus, numbered 307, and called that of Homer; because the Father of heroic Poetry is here represented as conversing with Caliope, and indicating, by the two fingers he holds up, that he composed only two epic poems. Figures of all the other Muses adorn this Sarcophagus; which was discovered, at the commencement of the last century, near Rome, on the road to Ostia.—310, a colossal statue called, The Pallas of Velletri, because it was found near that town, in 1797!!! The goddess is represented as possessing the dignified beauty which accords with wisdom; and, though armed with her helmet, ægis, and lance, she seems, from the mildness of her countenance, to indicate that the arts of peace are not less dear to her than the glory of war. This statue is of the finest Greek workmanship; and the Pedestal on which it rests merits observation.—314, statue of a female Musician, supposed, by the costume, to

(q) Vil. Borg.

(r) Ibid.

(s) Vil. Alb.

(t) Vil. Borg.

(u) Ibid.

(v) Vil. Borg.

(w) Gabii.

(x) Ibid.

(y) Vil. Borg.

(z) Gabii.

(a) The receptacles for the ashes of victims in heathen temples seem to have been usually thus adorned.

(b) Vil. Borg.

(c) Ibid.

(d) Ibid.

(e) Vil. Alb.

(f) Vil. Borg.

have been executed in the time of Trajan, or Adrian ^g!—315, Sarcophagus, called, that of Acteon ^h.—317, bust of Adrian ⁱ.—318, statue of Nemesis ^k.—319, ditto of an Infant Hercules ^l.—321, statue supposed to represent Hope. The *Basso-relievo* which adorns the Pedestal, displays the formation of man by Prometheus, and Minerva giving him life, under the emblem of a butterfly.—328, the cinerary urn of Clodius; Egyptian workmanship, as appears from the hieroglyphics ^m.—331, a triangular Altar, representing three of the signs in the zodiac, namely, Virgo, the Scorpion, and Sagittarius, with the three divinities, Ceres, Mars, and Jupiter ⁿ.—332, a Grecian Vase, executed by an Athenian artist, called Sosibius ^o.—339, a sepulchral urn, which contained the ashes of Fundanius Velinus ^p.—340, group representing a Peasant cutting up a Deer ^q.—341, statue of Euterpe ^r.—343, Basin, or Bath of Porphyry. Baths were sometimes used as sepulchres, when properly shaped for the purpose ^s.

Hall of Melpomene. The floor of this apartment is ornamented with Mosaics, chiefly executed at Paris by Belloni, and representing Minerva in her car, followed by Peace and Abundance; with river Gods, &c., forming a border to the picture. No. 344, bust of Isis.—345, statue of a Female petitioning the gods, and supposed to be the portrait of a Roman Empress ^t. 347, bust of the Nile.—348, colossal statue of Melpomene, supposed originally to have adorned Pom-

pey's theatre, and found on its site ^u!!!—351, bust of Jupiter-Serapis!—353, altar consecrated to Diana.—354, statue of a Negro Slave ^v.

Hall of Isis. Four columns of Spanish marble are placed in the four corners of this apartment, and serve as pedestals to four Egyptian Statues; the most remarkable of which is an Isis, with a lion's head, in black basalt. No. 359, statue of Isis, found in Adrian's Villa.—361, statue of an Egyptian Priest.—363, ditto, in green basalt ^w.—367, statue of an Egyptian Priestess kneeling, with the throne of the gods in her hand; found near the *Via Flaminia*, about ten leagues from Rome.—378, large Altar of twelve gods, supposed to be a production of the Ægina school!—380, statue of Venus, supposed to be an antique imitation of the Venus of the Capitol ^x.

Hall of Psyche. No. 381, Altar of twelve gods, found at Gabii! This valuable piece of sculpture is adorned with busts of the twelve principal divinities of the Greeks and Romans, namely, Jupiter, Minerva, Apollo, Juno, Neptune, Vulcan, Mercury, Vesta, Ceres, Diana, Mars, and Venus; the two last of whom Love is uniting: it is likewise adorned with the twelve signs of the zodiac, and with symbols of the divinity supposed to preside over the month which each sign indicates.—383, statue of a dancing Faun ^y.—387, statue of Psyche! ^z.—398, statue of Minerva, supposed to be a production of the Ægina school.—

(g) Vil. Borg.

(h) Ibid.

(i) Gabii.

(k) Ibid.

(l) Vil. Borg.

(m) Ibid.

(n) Gabii.

(o) Vil. Borg.

(p) Vatican.

(q) Vil. Alb.

(r) Vil. Borg.

(s) Ibid.

(t) Vil. Borg.

(u) Mu. Pio. Clementino.

(v) Vil. Borg.

(w) Ibid.

(x) Ibid.

(y) Vil. Borg.

(z) Ibid.

399, statue of Cupid trying his bow ; probably an antique copy of the bronze Cupid of Lysippus ^a.—403, statue of a dancing Faun.

Hall of the Augur. No. 417, statue of Cupid ^b.—418, *basso-rilievo*, representing the funeral of Hector ^c.—439, *basso-rilievo* representing one of the Roman Augurs consulting the entrails of an ox, and unique with respect to its subject ^d.—442, statue of Commodus, found at Gabii.

Hall of Hercules and Telephus.—No. 450, a colossal group of Hercules and Telephus ^e.—458, statue of Minerva ^f.—461, recumbent statue of an Hermaphrodite : this seems to be an antique imitation of the celebrated Hermaphrodite in the Hall of the Caryatides. The mattress is antique ^g.—462, statue of Diana, formerly called the Zingarella ^h.—465, statue of Julius Cæsar, found at Gabii.—466, statue of Pertinax.

Hall of Medea. No. 470, group of the Graces ; the heads are modern ⁱ.—478, *basso-relievo* representing the vengeance of Medea ^k.—488, group of Mercury and Vulcan ^l.—491, a sleeping Nymph ^m. 496, group of Cupid and Psyche ⁿ.—498, statue of a Muse ^o.

Corridor of Pan. No. 501, statue of a Priestess of Isis, found at Athens.—504, statue of a young Faun ^p.—506, statue of Pan ^q.—514, bust of an Egyptian Priest.—517, herma of the Indian Bacchus, found at Rome.—522, statue of Urania.

Hall of the Caryatides, so called because one end of this immense

apartment exhibits four Caryatides, the work of Jean Goujon. No. 523, a triangular Altar adorned with *bassi-relievi* representing three Lacedæmonian Virgins ^r.—526, herma of Socrates.—527, the celebrated Hermaphrodite of the Villa Borghese, supposed to be the finest imitation extant of the bronze Hermaphrodite of Polyclethus!!! This statue was discovered, at the commencement of the seventeenth century, near Dioclesian's Baths. The mattress on which the figure rests was done by Bernini, who, likewise, restored the left foot.—528, herma of Homer, from the Museum of the Capitol.—530, herma of Diogenes.—533, statue of a Lion, in green basalt ^s!—559, statue of Hercules ; upper part fine ^t.—560, herma called Hercules ; but supposed, by Winckelmann, to represent Xenophon.—592, herma of Thucydides.—593, statue of Sabina, the consort of Adrian ^v!—595, statue of an African Fisherman, heretofore denominated, the death of Seneca ^u!—596, a column of red porphyry, surmounted by a fragment of a statue of Minerva, apparently of the Ægina school.—597, Choiseul Marble, discovered, at Athens, in the year 1788.—622, statue of Livia.—623, herma of Zeno ^w.—655, herma of Pittacus.—657, ditto of Epicurus ^x.—681, statue of Venus rising from the bath ^y.—682, bust of Tiberius, found at Gabii.—684, statue of Alexander the Great ^z!—The *Basso-rilievo* fixed in the wall, above this statue, represents

(a) Vil. Borg.

(b) Ibid.

(c) Ibid.

(d) Ibid.

(e) Ibid.

(f) Ibid.

(g) Ibid.

(h) Vil. Borg.

(i) Ibid.

(k) Ibid.

(l) Ibid.

(m) Ibid.

(n) Ibid.

(o) Ibid.

(p) Vil. Borg.

(q) Ibid.

(r) Ibid.

(s) Albani collection.

(t) Vil. Borg.

(u) Gabii.

(v) Vil. Borg.

(w) Ibid.

(x) Ibid.

(y) Vatican.

(z) Vil. Alb.

Achilles arming himself for battle ; and was taken from the Villa Borghese.—694, group of a Child strangling a goose, supposed to be an antique copy of a work in bronze which Pliny mentions as having been executed by Boëthus, a Carthaginian sculptor ! This group was found near Rome, on the spot now called Roma Vecchia, the ancient *Pagus Lemonius*.—698, statue of Venus rising from the bath ; supposed to be an antique copy of a celebrated Venus, by Polycharnus, which adorned Rome in the days of Pliny !—699, bust of Marcus Aurelius ^a.—703, torso of Jupiter, supposed to be an antique imitation, in marble, of the famous Jupiter-Olympius of Phidias !—704, statue of a Discobolus, found in the *Via Appia*.—705, 706, and 708, Vases found at Marathon.—709, group of Silenus with the infant Bacchus ! ! ! ! This master-piece of art was discovered, during the sixteenth century, in the gardens of Sallust.—710, statue of Jason, improperly called Cincinnatus ! ! This chef-d'œuvre was found at the Villa Negroni, and is thought to be in the style of Agasias the Ephesian.—711, Vase of the Villa Borghese ! ! The *bassirilievi* on this beautiful Vase, which was found in the gardens of Sallust, represent a Bacchanalian ceremony.—712, statue of a Roman, in the character of Mercury, and improperly called Germanicus ! ! This chef-d'œuvre, which appears to be the work of the younger Cleomenes, does not, in point of features, resemble any of the statues, nor any of the medals, of Germanicus : it was found in the Villa Negroni.

(a) Gabii.

(b) Engravings of a considerable number of the pictures in this Museum have

The staircase, leading to the apartments which contain the paintings, was built according to the design of Fontaine ; and consists of four distinct flights of steps ; two leading to the Gallery of Apollo, and two to the Exhibition-rooms of living Artists, which are interesting, because they contain a greater number of historical pictures than do our Exhibitions at Somerset-House. Beyond these rooms is the Gallery, called Italian ; in size one of the most magnificent apartments existing ; and adorned with columns, mirrors, candelabra, altars, busts, ancient and modern vases, all of the most costly description ; beside eleven hundred and fifty odd pictures ; which clothe its walls. This Gallery is divided into nine parts ; the three first containing the works of the French School ; the three next being appropriated to the works of the German, Flemish, and Dutch Schools ; and the three last to the Italian Schools ^b.

French School. No. 11, the descent from the cross, by Bourdon.—20, the Nativity, by Le Brun.—22, the blessed Virgin preparing a meal for the Infant Jesus.—23, Jesus served in the Desert by Angels.—24, the Magdalene renouncing the vanities of life, supposed to represent Madame de la Vallière !—28, the dream of Anne of Austria.—30, Pentecost.—31, the lapidation of S. Stephen !—and 34, the tent of Darius ! all by Le Brun.—46, a Painter's *Studio*, by Cochereau.—54, the last Judgment, by Cousin !—60, Joas acknowledged king of Israel, by Antoine Coypel,—65, a Kitchen, by Drolling, a self-taught Painter.

been taken ; and proof impressions are sold, for the benefit of the establishment, at the *Calcographie du Musée Royal*.

—75, David anointed king over Israel, by Claude Lorrain!—76, the disembarkation of Cleopatra to present herself before Anthony!—77, 78, 79, and 80, all by Claude.—97, the descent from the Cross, by Jouvenet.—108, *La Vierge à la Grappe*, by Mignard!—111, S. Cecilia, by ditto.—119, portrait of Nicolas Poussin, by himself.—120, the Deluge, a particularly fine and poetical picture.—122, the preservation of the Infant Moses.—130, the Judgment of Solomon!—131, our Saviour, the blessed Virgin, S. John, Elizabeth, and Joseph!—134, the blind Men of Jericho!—137, the death of Saphira!—139, the assumption of the Virgin.—141, S. Francois Xavier recalled to life!—145, the death of Eurydice.—146, Shepherds of Arcadia.—147, Time rescuing Truth from Envy and Calumny, and bearing her to the regions of eternity!—and Diogenes throwing away his tankard! all by Nicolas Poussin.—172, S. Paul preaching at Ephesus, by Le Sueur.—173, Simon, the Cyrenian, coming to the aid of our Saviour, who is represented as sinking under the weight of his cross, while S. Veronica offers him a handkerchief, which receives the impression of his countenance!—and 174, the descent from the cross; both by Le Sueur.—224, Antibes, by Vernet.—225, 226, 227, Toulon.—228, Bandol.—229, and 230, Marseille.—231, Cette.—232, and 233, Bayonne.—234, and 235, Bordeaux.—236, La Rochelle.—237, Rochefort.—238, Dieppe.—242, a Sea-port at sunrise!—243, a Sea-port at sunset!—249, a Sea-view by moonlight!—250, a tempest.—251, a Moonlight scene; and 252, a tempest; all by Vernet.

Flemish, German, and Dutch Schools. No. 310, view at sunset, in Italy, by Both!—321, the Garden of Eden, by Breughel.—327, a Landscape, the figures in which are by Annibale Caracci, the other part by Paul Brill.—338, *Les Religieuses*, by Philippe de Champaigne.—339, the Repast at the house of Simon the Pharisee.—340, the last Supper—and 345, a large Landscape, likewise by Philippe de Champaigne.—354, a Landscape with Cattle, by Cuyp!—355, a Gentleman mounting his horse; and 356, the same Gentleman returning from his ride; likewise by Cuyp.—358, the drop-sical Woman, by Gerard Dow!! (this picture is deemed his chef-d'œuvre.)—373, a Philosopher, by the same Artist!—374, the interior of a Guard-house, by Jean le Duc.—377, Charles I, of England, by Anthony Vandyck.—379, Isabella, daughter to Philip II, of Spain.—389, sketch of our Saviour dead in the arms of the blessed Virgin, and Angels weeping!—390, the Infant Jesus receiving homage from a Saint and a King!—and 392, (*Ex Voto*) the Infant Jesus receiving homage; all by Anthony Vandyck.—396, Hagar banished to the desert, by Philip Vandyck.—408, an Angel announcing the birth of the Messiah to the Shepherds, by Flinck.—414, a Landscape, by Glauber!—431, a portrait of Sir Thomas More, by John Holbein.—432, a portrait of Erasmus.—433, ditto of an Arch-bishop of Canterbury.—434, ditto of Nicholas Kratzer, Astronomer to Henry VIII, of England; and 437, the descent from the Cross, with two other paintings in the same frame, all by John Holbein.—443, the interior of a Dutch dwelling, by

Peter de Hooch!—446, and all the intermediate numbers to 455, by Van Huysum.—457, the Crucifixion, by Jardin!—475, the Descent from the Cross, by Lucas de Leyden.—483, a Jeweller weighing gold, and his Wife examining a book illuminated with miniatures, by Quintin Matsys.—529, interior of the Cathedral at Anvers, by Peter Neff!—530, 531, 532, and 533, by the same Master.—534, a Landscape, by Aart Vanderneer: the cows in this landscape are attributed to Cuyp.—540, S. Carlo Borromeo administering the sacrament to persons infected with the plague at Milan, by Van Oost the Elder.—541, the Family of Adrian Van Ostade, by himself.—548, Travellers stopping at an Inn, by Isaac Van Ostade.—553, an Angel announcing the birth of the Messiah to the Shepherds, by Poelenburg.—558, portrait of Guillaume du Vair, by Probus the younger.—564, two Horses fastened to a trough at an Inn-door, and a man bringing them water, by Paul Potter!—565, Cattle, by ditto!—568, a Landscape with Cattle, by Pynaker.—569, 570, 571, and 572, portraits of Rembrandt, by himself.—575, head of a man with a fur cap.—576, head of an old person with a long beard.—577, Tobit and his Family prostrate before the Angel of God!—578, the good Samaritan.—579, our Saviour at Emmaus.—580, S. Matthew writing, and an Angel dictating to him.—581, Venus and Cupid!—582, a Philosopher in meditation; and 583, the interior of a Tradesman's dwelling; all by Rembrandt. 585, a Wolf devouring a Sheep, by Rosa di Tivoli; the landscape in this picture was painted by Tempesta.—587, Lot and his

Daughters leaving Sodom, by Rubens.—588, Elias succoured by an Angel in the Desert.—589, the adoration of the Magi.—590, the flight into Egypt.—and 591, the blessed Virgin and our Saviour surrounded with groups of Children; all by Rubens; as are twenty-four pictures, taken from the Luxembourg Palace, and representing the life of Mary of Medicis. The first number is 597; and the most striking of these fine pictures are numbered 608, 611, 617, and 618—the portrait of Richardot, numbered 621—and the representation of a Village Fête, numbered 625! are likewise by Rubens.—630, a Landscape, by Ruysdael, with Figures and Cattle, by Berghem!—631, another Landscape, by Ruysdael, with Figures by Wouvermans!—632, a Tempest, by Ruysdael!—633, our Saviour at Emmaus, by Santwoort!—634, the Holy Family, by Schalken!—647, Animals entering the Ark, by Sneyders.—651, a Kitchen, by ditto.—657, the inside of a Church, by Steenwick!—669, the Temptation of S. Anthony, by David Teniers.—679, head of an old Man, by ditto.—703, a Hare and other Game, by Weenix the younger.—704, a Peacock, Game, and a Dog, by ditto!—706, Pharaoh's Daughter finding Moses, by Adrian Vander-Werf!—708, an Angel announcing to the Shepherds the birth of the Messiah!—709, the Magdalene in the Desert!—and 711, Nymphs dancing! all by Vander-Werf.—718, an Attack of Polish Cavalry, by Philip Wouvermans.

Schools of Italy. No. 756, the Infant Jesus embracing S. John, by Albano.—759, Venus impatient to try the effect of her beauty

on the heart of Adonis.—760, Vulcan reposing at the feet of Venus, while the Loves forge arms for the latter.—761, the Loves, while sleeping after their labours, disarmed by Diana's Nymphs.—762, the Loves after having recovered their losses, and become triumphant, conducting Adonis to the feet of Venus; all by Albano.—778, the blessed Virgin and our Saviour listening to S. John, who is presented to them by Elizabeth.—and 779, Charity; both by Andrea del Sarto.—794, the blessed Virgin, by the Cav. Batoni.—804, the resurrection of Lazarus, by Bonifazio.—816, 817, and 818, views of Venice, by Canaletto.—820, the blessed Virgin dead, and the Apostles weeping, by M. A. Caravaggio.—822, a young Woman telling a Youth his fortune, by ditto.—829, the Nativity, by Annibale Caracci.—832, the blessed Virgin recommending silence to S. John, that he may not disturb the repose of our Saviour!—836, our Saviour ascending to Heaven, after his resurrection.—839, the Martyrdom of S. Stephen.—and 840, the same subject, all by Annibale Caracci.—852, the Infant Jesus and his Mother, by Lodovico Caracci.—858, S. Cecilia, by Cavedone.—863, Jesus presenting the ring for his mystic marriage, to S. Catherine of Alexandria, by Antonio Allegri, da Correggio!—865, Antiope asleep, Love sleeping by her side on a lion's skin, and Jupiter standing near, transformed into a Satyr, by ditto!!—870, David vanquishing Goliath; a double picture on the same subject, by Daniello da Volterra^c—

871, Jesus consecrating the bread, by Agnese Dolci.—875, a Landscape representing the flight into Egypt, and attributed by some persons to Domenichino, and by others to Ann. Caracci.—878, S. Cecilia, by Domenichino!—885, a Concert; attributed to Leonello Spada.—901, the Adoration of the Shepherds, by Spagnoletto.—907, Melancholy, by Domenico Feti!—912 and 913, portraits of Benvenuto Garofolo, by himself.—916, a mystic subject, likewise by Garofolo.—917, a Landscape, by Gasparo Dughet, called Gasparo Poussin.—924, the Messiah accepting the instruments of the Passion, by Luca Giordano!—931, a portrait of Guercino, by himself.—935, the blessed Virgin and S. Peter deploring the death of the Messiah.—and 943, Circe, both by Guercino.—947, the Salutation, by Guido.—948, the Infant Jesus sleeping on his Mother's knees.—951, Jesus and the Samaritan.—952, Jesus giving the keys of Heaven to S. Peter.—953, Jesus crowned with thorns.—956, Jesus in the Garden of Olives.—957, the Magdalene.—958, the same subject.—and 962, an Allegory representing the union of Design and Colour—all by Guido.—969, portrait of Giulio Romano, by himself.—970, the Adoration of the Shepherds, by Giulio Romano.—982, portrait of Monna Lisa, a celebrated Florentine Beauty, by Leonardo da Vinci^d—983, S. John Baptist!—984, S. Anne, the blessed Virgin, and Infant Jesus!—985, the Infant Jesus blessing S. John—all by Leonardo da Vinci.—987, Jesus receiving a

(c) It said that Monsignor Giovanni della Casa, a Florentine prelate, employed Daniello da Volterra, to model a group in plaster of David vanquishing Goliath; and then desired him to represent in painting,

the two sides of the model; which seems to have been done in this double picture.

(d) Francis I. of France gave for this picture 4,000 gold crowns; a sum exceeding 45,000 francs.

cross of rushes from S. John, School of Leonardo da Vinci^e—990, the Holy Family, by Bernardino Lovini, more commonly called Luini.—991, the Messiah sleeping, by ditto.—1001, the blessed Virgin shewing the Messiah to the Angels and Shepherds, by Carlo Maratta.—1004, the marriage of S. Catherine, by ditto.—1015, the Infant Jesus, on his Mother's lap, playing with a chaplet, by Murillo!!—1016, God the Father, and the Holy Ghost, contemplating the Messiah while he receives a cross of rushes from S. John!—1017, the Messiah on the Mount of Olives, presented by an Angel, with the Chalice and the Cross.—1018, S. Peter imploring pardon of the Messiah.—and 1020, a young Beggar seated!!—all by Murillo.—1027, the blessed Virgin and Joseph presenting the Infant Messiah to be adored by a Shepherd, Palma Vecchio.—1044, the Messiah sinking under the weight of his Cross, by Paolo Veronese.—1058, the blessed Virgin, with the Infant Jesus and S. Martina, by Pietro da Cortona.—1060, Faustulus, the Shepherd of Amulius, presenting Romulus and Remus to his wife Laurentia, by ditto.—1071, portraits of Raffaello Sanzio d'Urbino, the Founder of the Roman School, and his Master Pietro Peruzino, by Raphaël^f—1073, portrait of Count Balthasar Castiglione.—1076, the Archangel Michael vanquishing Satan.—1079, the Holy Family, called *La belle Jardinière*!—and 1080, the same subject, painted for

Francis I. of France!!—all by Raphaël, who finished the last-mentioned work only two years before his death.—1081, the Infant Jesus reposing—and 1082, the Infant Jesus caressing S. John; both by Raphaël.—1094, a Sportsman shooting a bird, and Soldiers reposing on a rock, by Salvator Rosa.—1097, the Infant Jesus sleeping on his Mother's knees, with Cherubim in the angles of the picture, by Sasso Ferrato!—1098, the Apotheosis of the blessed Virgin, by ditto.—1099, head of S. John Baptist, by Schiavone.—1100, the Holy Family, by Schidone.—1104, the blessed Virgin visiting Elizabeth, by Sebastiano del Piombo.—1110, the Prodigal Son imploring his Father's pardon, by Leonello Spada.—1116, portrait of Tintoretto, painted by himself.—1122, portraits supposed to be those of Titian and his Mistress, painted by himselfg.—1124, portrait of Cardinal Hippolito of Medicis.—1126, portrait of Alphonso d'Avalos.—1127, portrait of a man dressed in black.—1131, another Portrait.—1132, the Soldiery insulting the Messiah at the door of his prison!!—1134, the Messiah carried to the tomb!—1135, the Pilgrims of Emmaus^h.—1136, the blessed Virgin, the Infant Jesus, S. Stephen (the first Dalmatian martyr,) S. Ambroise, and S. Maurice!—1137, two Angels worshipping the Messiah.—1138, the blessed Virgin holding a rabbit, for which the Infant Jesus seems to ask.—and 1139, S. Agnes pre-

(e) Leonardo da Vinci founded the Milan School.

(f) According to some opinions this picture represents Raphaël and Pontormo, and was painted by the latter.

(g) Titian (Vecellio Tiziano) was one of the Founders of the Lombard School.

(h) According to tradition, the pilgrim on the right of our Saviour represents the emperor Charles V.; the pilgrim on the left, Cardinal Ximenes; and the page, Philip II., of Spain.

sending her palm of martyrdom!—all by Titian.—1150, the martyrdom of S. Irene, by Francesco Vanni!—1152, portrait of the Infanta Marguerita Theresa, daughter of Philip IV. of Spain, and of his consort, Maria-Anne of Austria, by Velasquez.

Several pictures belonging to this magnificent collection have suffered considerably, from being ill-restored and over-varnished; and several statues, belonging to the Museum of Sculpture, are, in appearance, still more hurt, by having been partially cleaned.

Admission may usually be obtained, gratis, to the *Musée Royal*, every morning, holidays excepted, from ten o'clock till four, by Foreigners; provided they shew their passports. Admission is given to the public in general every Saturday and Sunday, from two o'clock till four.

Musée du Luxembourg. These Galleries, formerly adorned with the works of Rubens and Le Sueur, (now removed to the Louvre,) are at present destined to receive the works of living Artists: and, in addition to the most admired pictures of the three last Exhibitions, here are other celebrated works of the modern French School.

Ecole Royale des Beaux Arts, Rue des Petits Augustins, ci-devant Musée des Monumens Français. Monsieur Lenoir, to whom Paris was indebted for the last-named Museum, arranged, in chronological order, all the sepulchral monuments he was able to rescue from the sacrilegious grasp of the infatuated leaders of the French revolution: thus exhibit-

ing a series of memorials of the most distinguished characters to whom France has given birth, from the days of Clovis, to the present era: and, at the same time, forming a history of the commencement and progress of sculpture, and the art of painting upon glass, among his countrymen. But since the re-establishment of the monarchy, the tombs contained in this repository have been replaced in the churches whence they were taken; and the remaining part of this interesting Museum is destined to enrich the *Musée Royal*.

Bibliothèque du Roi, Rue de Richelieu. This Library, (perhaps the finest existing,) contains above eight hundred thousand printed volumes, seventy-two thousand manuscripts, five thousand volumes of prints, and a Cabinet of Antiquities, enriched with Isiac Tables, Pagan Deities, and the most rare and valuable collection of Medals in the world. The Gallery appropriated to the Manuscripts is adorned with paintings, by Romanelli; and the Apartment next to the *Cabinet des Estampes* contains a portrait of King John, considered as the most precious relic of French painting in the fourteenth centuryⁱ. This Library is open to Students every day, festivals and vacation-times excepted; and to other persons on Tuesdays and Fridays, from ten in the morning till two in the afternoon.

Bibliothèque Mazarine, Palais des Beaux-Arts, Quai Conti.—This Library, which originally contained about sixty thousand volumes, has lately been enriched with the Library of the Institute;

(i) The portfolio of Gaignieres, containing a collection of the *costumi* of the French nation, from the days of Clovis to

the present period, may be found among the prints.

and possesses a fine terrestrial Globe, by Buache.

Bibliothèque de S. Gèneviève, Place S. Gèneviève, Bâtimens du Collège Henri IV. This Library contains an hundred and twelve thousand volumes; and is adorned with Busts of distinguished Characters; among whom are Jules Hardonin, Mansard, the Chancellor Letellier, by Coysevox, and Doctor Arnould, by Girardon. Here likewise may be found a plan of Rome in rilievo, executed by Grimini, in 1776. This Library is open to the public every day from ten in the morning till two, festivals and vacation-times excepted.

Bibliothèque de l'Arsenal, Rue de Sully, à l'extrémité du Quai des Célestins. This Library, supposed to contain an hundred and fifty thousand printed volumes, and five thousand manuscripts, is particularly rich in history and Italian poetry; and open to the public every day, festivals and vacation-times excepted, from ten in the morning till two in the afternoon.

Bibliothèque de la Ville, Place du Sanhédrin, derrière l'Hôtel-de-Ville. This Library is open to the public every day, Thursdays, festivals, and vacation-times excepted, from ten in the morning till two in the afternoon.

Bibliothèque du Musée d'Histoire Naturelle, Rue du Jardin du Roi. This Library, particularly well stored with books relative to natural history, and likewise with herbals, and drawings representing plants, is open to the public on Tuesdays and Fridays, from three in the after-

noon till dark, during autumn and winter; and from four till seven, during spring and summer. Students are admitted on Mondays, Wednesdays, and Saturdays, from eleven in the morning till two.

Bibliothèque de la Faculté de Médecine, Rue de l'Ecole de Médecine. This Library, rich in works on the art of healing, is open to the public, Mondays, Wednesdays, and Saturdays, from ten in the morning till two.

Musée d'Histoire Naturelle, et Jardin du Roi, Quai S. Bernard, et Rue du Jardin du Roi. The Botanic Garden, belonging to this Museum, contains a large collection of plants from various countries; together with buildings which serve as dens for wild beasts; and a menagerie, so constructed that tame animals, not natives of France, and birds of all kinds and countries are provided with habitations analogous to their modes of life: and in the midst of this appropriate spot the French naturalists have erected a modest monument to Linnæus. The Amphitheatre of Anatomy stands in this garden; as does the Museum of Natural History; on the first floor of which is the finest collection of fishes in Europe; together with lizards, serpents, shells, minerals, fossils, &c.: and on the second floor the most magnificent assemblage imaginable of Birds and Quadrupeds, preserved to admiration.

The Botanic Garden is always open to the public, gratis; the Museum of Natural History on Tuesdays and Fridays only, from three o'clock in the afternoon till

(j) The Library of *l'Ecole Polytechnique*, that of *l'Ecole des Mines*, and that of *la Cour de Cassation*, are accessible to

Foreigners who apply for leave to visit them.

five ; and the Menagerie on Tuesdays, Fridays, and Sundays, from two o'clock till seven, during the height of summer ; and from two till four, at other seasons. Artists, and Students belonging to the Museum, are admitted from eleven in the morning till three in the afternoon. The fine bridge of Austerlitz, now called *Pont du Jardin-du Roi*, is a great ornament to the Botanic Garden.

Académie Royale de Musique, ou l'Opéra ; Rue Lepelletier. This Theatre, which is spacious and sonorous, presents the most brilliant *spectacle* in Europe, with respect to scenes, machinery, dresses, accuracy relative to costume, and excellence relative to the composition and execution of the ballettes represented. It is open on Sundays, Tuesdays, and Fridays.

Théâtre Français, Rue de Richelieu. This Theatre is dedicated to the representation of French dramas.

Théâtre de l'Opéra Comique, Rue Feydeau. This Theatre contains two thousand two hundred spectators ; and is well calculated for music.

Théâtre de l'Odéon près le Luxembourg. French dramas are represented in this Theatre.

Théâtre du Vaudeville, Rue de Chartres S. Honoré. This Theatre generally exhibits a variety of little dramas, songs, &c.

Théâtre des Variétés, Boulevard Montmartre.

Manufacture Royale des Glaces, Rue de Reuilly. This Manufacture is well worth notice ; as it employs eight hundred workmen ; who have attained such perfection in their art as to make

Mirrors of 122 inches in length by 75 wide.

Manufacture Royale des Tapisseries de la Couronne, aux Gobelins, Rue Mouffétard. This Manufacture also is well worth notice ; as it exhibits the most beautiful Tapestry existing ; and may be seen every day, from ten till one o'clock.

Colonne de la Place Vendôme. This stately column, 133 Paris feet in height, and 12 in diameter^k, is made of the cannon taken from the enemies of France, in the battles fought by Napoleon and his Generals : it represents those battles in bronze *bassi-relievi* ; and on its summit originally stood a colossal statue of the Emperor ; which, after his dethronement, was taken down ; and has, according to report, been carried to Moscow. A winding staircase of 176 steps, leads to the top of this column ; from which the view of Paris is beautiful.

Arc de triomphe de l'Etoile. On the 15th of August, 1806, Paris began to erect this fine Arch, in order to perpetuate the fame obtained in Germany, by the French Armies, during the former year : it was intended to be 135 Paris feet in height ; but unfortunately is not finished.

Port S. Denis. The conquests of Louis XIV., in 1672, induced the city of Paris to erect this magnificent triumphal Arch to perpetuate his fame. The *bassi-relievi* represent military trophies, (remarkably well-executed,) personifications of Holland and the Rhine, the passage of the Rhine, and the taking of Maestricht.

Port S. Martin. The conti-

(k) A Paris foot is nearly thirteen English inches.

nued success of Louis XIV., induced the city of Paris to erect, in 1673, another monument to his fame: this Arch, though less adorned than that of S. Denis, is, in point of architecture, equally harmonious and dignified. The *bassi-relievi* represent the taking of Besançon, the triple alliance, the taking of Limbourg, and the defeat of the Germans; figured by the god of war repulsing an eagle. Great artists were employed in executing both these Gates.

Tribunal du Corps Legislatif. Opposite to the bridge of Louis XVI., rises a magnificent Peristyle, formed by twelve Corinthian columns surmounted by a triangular pediment: a superb flight of steps, adorned with colossal statues of Minerva and France, leads to the entrance of the building; and opposite the bridge are statues of Sully, Colbert, l'Hôpital, and d'Aguesseau. This peristyle forms the approach to the Hall of the Deputies.

Basilique de Notre-Dame. This ancient edifice, surmounted by twin-towers of a majestic height, contains some good paintings of the French school, and a descent from the Cross (in sculpture) by the elder Coustou.

Basilique de la nouvelle S. Geneviève, ou Le Panthéon. This elegant building, erected by command of Louis XV., after the design of Soufflot, in the form of a Greek cross, is 340 Paris feet in length, peristyle inclusive, and 250 feet wide: in the centre rises a dome, nearly 64 feet in diameter, supported within, and adorned without, by pillars, which produce a

pleasing effect. The exterior height of the dome is 282 feet; and the interior height of the nave 170 feet. The peristyle consists of 22 Corinthian columns 58 feet high, and five and a half in diameter, supporting a triangular pediment. Under this church is a vast receptacle for the ashes of the great¹.

Garde Meuble de la Couronne, Place Louis XV. This deposit for the furniture belonging to the crown, is worth notice.

Hôtel royal des Invalides. This edifice was erected by command of Louis XIV., as a retreat for old and deserving Soldiers of the French army; and exhibits a magnificence most honourable to its Founder. The dome, deemed a master-piece of architecture, was designed by Jules Hardouin Mansard; and (measuring from the pavement to the cross on the top of the lantern) is 300 Paris feet high: the lead which covers it was originally gilt, by order of Louis XIV.; and re-gilt by command of Napoleon. Round the interior of this dome are six chapels. In the great cupola Charles de Lafosse has painted the apotheosis of S. Louis, and likewise the four Evangelists, placed between the principal arches. J. Jouvenet has represented, on the ceiling, the twelve Apostles; Boullongne painted the chapels of S. Jérôme, S. Ambroise, and S. Augustin, in which the history of these Fathers of the Church is given; and the Chapel of S. Grégoire, painted originally by Le Brun, has been retouched by Doyen. The ceiling of the Sanctuary, painted by Nicolas Coypel,

(1) The Church of S. Eustace is bold and light in point of architecture; and the churches of S. Roch and S. Sulpice, built

about the middle of the eighteenth century, are handsome.

represents the mysteries of the Trinity, and the assumption of the Virgin. The groups of Angels, forming concerts, in the embrasures of the windows, are by Louis and Bon Boullongne. The inlaid pavement of the dome and chapels particularly merits notice. This building likewise contains the monument of the great Turenne ; who is represented dying in the arms of Victory ; while Wisdom and Valour stand on each side, deploring the loss of the Hero. In front is a bronze *bassorilievo* of the battle of Turckheim ; and the only inscription on the monument is the word, “ TURENNE.” The remains of Marshal Vauban have been honoured with a place near those of Turenne.

The Hôtel des Invalides, which gives shelter and comfort to seven thousand Veterans, is open to the public every day, from ten in the morning till four in the afternoon.

Institution Royale des Sourds-Muets, Rue S. Jacques. The benevolent idea of teaching the Deaf and Dumb to speak, was formed by the Abbé Epée, who, with a fortune of only twelve hundred livres per annum, maintained, at his private expense, forty scholars of the above description ; and thus founded one of the noblest charities in France: but all the sacrifices he was compelled to make, in order to accomplish his purpose, would, at length, have proved fruitless, had not his talents and virtues been renewed in the Abbé Sicard, who brought the plans of his predecessor to such perfection, that he enabled the Deaf and Dumb, not only to read, write, and cast accounts, but likewise to understand turning, working in mosaic, drawing, and painting, so as to get their own livelihood: he

also taught them French and English grammatically ; geography, history, geometry, and metaphysics ; and, at the conclusion of every month, his Pupils had a public exhibition, to which Strangers were always admitted, on applying to the Director of the Establishment for tickets.

Hospice de la Salpêtrière, Boulevard de l'Hôpital près le Jardin du Roi. This vast and well-regulated Hospital, nobly endowed by Louis XIV., and enriched by private contributions, is capable of containing nearly eight thousand persons ; and receives females of all descriptions, incapable of earning their bread.

Hôpital des Enfants-trouvés et Hospice de la Maternité, Rue de la Bourbe. The exemplary Vincent de Paul erected, in 1640, a Hospital for Foundlings ; which was afterwards greatly assisted both by private and public bounty ; but, nevertheless, in 1792, out of eight thousand children, placed in this asylum, four thousand died ere they had attained their second year: and to check the course of this afflictive mortality, Monsieur Hombron conceived the happy idea of uniting the Mothers with their Children ; and thus preserving both: ceasing, therefore, to make a lying-in Hospital of the *Hôtel-Dieu*, the French Government formed the Founding-Hospital into a double establishment ; the one part for pregnant Women, and the other for deserted Infants.

Observatoire, Rue du Faubourg S. Jacques. This building was erected by the order of Louis XIV. ; and has, of late years, been much improved in point of convenience, and amply furnished with astronomical instruments.

Palais du Temple. Except the

Palace of the Grand Prieur, nothing remains of the edifice which, about the middle of the twelfth century, belonged to the Knights Templars; and was given, after their abolition, to the Knights of Malta. The Palace of the Grand Prieur, however, has been repaired at a large expense, and is worth notice.

Palais de la Bourse, Rue des Filles S. Thomas. Paris has long wanted an Exchange worthy of her riches and extensive commerce; and this fine building, should it ever be finished, will do honour to its architect, Brongniard.

Greniers de Réserve, Boulevard Bourdon. This immense Storehouse for grain, whose appellation alone bespeaks its importance, was begun in 1807; and, such is its size, that the expense of materials and labour only has amounted to twelve millions of livres.

Abattoirs, ou Tueries. Those buildings, constructed by the Romans to give health to the ancient capital of the civilized world, were not more magnificent than the *Abattoir* or Slaughter-house of Mont Martre, situated at the top of the Rue de Rochechouart: the length of the building being 1073 Paris feet, and the breadth 385 feet. It contains a large number of courts, watered by the Ourcq, four sheep-pens, four ranges of stalls for oxen, commodious slaughter-houses, and ample storehouses for fodder, &c. The *Abattoir de Popincourt*, situated in the Rue des Amandiers S. Antoine, already boasts seven sheep-pens, and seven ranges of stalls for oxen. The *Abattoir d'Ivry*, less vast, rises rapidly on the outside of the Barrier des Deux Moulins: the *Abattoir de Vaugirard* is likewise building

on the Place de Breteuil, and promises to equal the others in convenience and extent. The *Abattoir du Roule* is to be erected in the Plaine de Mouceaux, at the extremity of the Rue de Mirocmenil.

Halle au Blé, Rue de Viarmes The cupola of this market, built in 1782, by Molinos and Legrand, was 377 feet Paris in circumference; and from the pavement to its summit, 100 feet: it consisted of wood, placed in a hemispheric form, and apparently so slight, that it was impossible to contemplate this extraordinary piece of architecture without wondering how it held together. After standing twenty-two years, it fell a prey to fire; and has been restored on a plan wholly new, and particularly well worth observation, from rendering it invulnerable to the attacks of the element by which it was, in 1802, destroyed. Great additions have likewise been made to the size of the market; which was, previously, too small for the consumption of the metropolis.

Halle aux Vins, Quai S. Bernard. The ancient emporium for wines having fallen to decay, Napoleon ordered the first stone of the present building to be laid on the 15th of August, 1811; and this immense edifice, constructed to hold two hundred thousand wine-casks, is divided into fourteen magazines, beside nearly an hundred cellars.

Marché à la Volaille et au Gibier. Nothing can be more elegant of its kind, than this market; which generally receives fresh supplies of game, &c., on Mondays, Wednesdays, and Saturdays.

Of the fifteen Bridges which are seen at Paris, the *Pont-Neuf*, erected by Henry IV., is the long-

est^m; the *Pont de Louis XVI*, the boldest with respect to design; and the *Pont des Arts*, and that of the *Jardin du Roi*, the most remarkable on account of their lightness, elegance, and arches of iron. A fine new bridge, called that of *Les Invalides*, or *L'Ecole Militaire*, is now building.

Fontaine de l'Esplanade du Boulevard de Bondi. The composition of this fountain is simple; the execution, good; and the effect produced by the water, falling in sheets from basin to basin, particularly pleasing.

Fontaine des Innocens. This fountain was erected in 1551, according to the designs of Lescot and Goujon; and afterwards removed from its original situation, added to, and placed in the centre of the *Marché des Innocens*, where it now stands.

Fontaine de Grenelle, Rue de Grenelle. This work, executed by Bouchardon, and erected in 1739, is admired with respect to the sculpture and architecture; but so sparingly provided with water, as to destroy the effect of the fountain, which is embellished with statues representing the city of Paris, the Seine, and the Marne.

Fontaine de la Bastille. This magnificent fountain, designed by the emperor Napoleon, and, like too many of his works, unfinished, rises on the site of the Bastille, in a commanding situation; and was to have been surmounted by an enormously colossal elephant, whose proboscis was to have dispensed the water. The model of this elephant may be seen in a building near the fountain.

Cimetières et Catacombes.—Paris exhibits no burial-grounds

adorned with funereal monuments; the cause of which seems to have been, that the Possessors of riches and honours were entombed within the walls of consecrated buildings; while the mortal remains of the Poor were thrown into the vast and common grave of the respective cemeteries; and even grudged a little earth to cover them. These receptacles of corruption, by constantly evaporating putrid air, produced epidemic maladies; and thus punished the Living, for their want of piety toward the Dead: in 1773, therefore, the Parliament of Paris ordered the *Cimetière des Innocens* (the largest and most noxious of these receptacles) to be closed: and, soon after, all the cemeteries within the city were closed likewise; though pride and interest still produced burials in the churches: the remains of the Poor, however, were transported, without scruple, from the ancient cemeteries, into vast and profound stone-quarries, on the outside of the city: and, during the revolution, even the asylum of a church did not preserve the bones of the deceased from the touch of sacrilege; the remains of the prince, and those of the peasant, finding, in the before-named quarries, a common grave. In 1804, Government empowered the friends of the deceased to erect monuments to their memory in the cemeteries; a circumstance which soon changed the aspect of these chambers of death. The handsomest cemetery in the environs of Paris is that of Mont-Louis; and here lie united all sorts and conditions of men; Jews, Infidels, Papists, and Protestants, forming one common dust.

To the south of Paris, under a

(m) The Statue of Henry IV. has been recently re-erected, on one side of the Pont-Neuf.

spot called *La Tombe Issoire*, is a funereal receptacle of another description. Nothing above ground announces this abode of melancholy ; which lies amidst vast stone-quarries ; and is denominated The Catacombs, from the resemblance it bears to burial-places so called at Rome and Naples. Since the year 1806, this spot has been the receptacle for all the human bones which, during several ages, were accumulating in the cemeteries and suppressed churches within the walls of Paris. A dark staircase, just wide enough for one person, and penetrating ninety feet under ground, leads to the principal gallery, which admits two persons abreast. To the right and left are vaults of great extent : and that strangers may not lose themselves in this dangerous labyrinth, a black line has been traced on the roof of the principal gallery, to serve as a guide. Rocks jutting out, here and there, relieve the too great uniformity of this gallery ; which leads to another, called that of Port-Mahon, from containing a model of the last-named place, made by an old soldier who worked in the quarries, and was at length crushed to death, by an enormous stone which fell upon him. Picturesque and terrific rocks next meet the eye, and lead to a vestibule, at the end of which is a black door, the entrance to an apartment where millions of human bones, forming a kind of mosaic work, are placed in straight lines between the pillars which support the ponderous roof of the cavern ; whose walls exhibit, at intervals, religious sentences, descriptive of the immortality of the soul, and the blessings of the life to come. Here is likewise a small

Chapel with an expiatory altar, on which are these words : “ *Second Septembre, 1792.*”

The environs of Paris contain a variety of objects that merit notice ; the most prominent of which are the following :

S. Cloud. The furniture of this royal Château (about two leagues from Paris, on the road to Versailles,) is peculiarly splendid and elegant ; but its gardens do not merit attention, unless it be on the three first Sundays in September, when waterworks are exhibited.

Sevres. This town, which is very near S. Cloud, contains the celebrated manufacture of china, long deemed the most beautiful in Europe.

Versailles. This is a fine episcopal town, four leagues distant from Paris ; and contains 28,000 inhabitants : its royal Château was despoiled and deserted during the revolutionary government ; but is now undergoing repair. The Ceilings and Theatre of this Palace merit notice ; the Orangery is particularly beautiful ; the Water-Works are celebrated ; the *Châteaux* of *Grand Trianon* and *Petit Trianon*, (both in the grounds) are objects of curiosity ; and the public Library of the town deserves attention.

I will now close my account of Paris by saying, that although it has gained much, during the last twenty years, in point of wealth, convenience, and external grandeur, it has lost much, with respect to society ; there being so great a number of different political opinions among the Parisians, maintained by each party with such tenacity, that social intercourse is almost destroyed : indeed, the very character of the people seems

changed; for that constant *gaieté de cœur*, by which they were once distinguished, has given place to thoughtfulness, reserve, and discontent. They have, however, paid England the compliment of adopting her taste, with respect to laying out gardens, shrubberies, &c.: they have likewise profited by her agricultural knowledge; and also adopted many of her modes of life; insomuch, that Parisian ladies now walk about the city; which was never done heretofore: but on one point of etiquette they still differ widely from us; as women of light character only are attended in their walks by livery servants.

Paris, like Calais, has been riddled, within the last twenty years, of that multitude of Mendicants who formerly filled its streets: and, if we may judge by appearances, there are but few individuals of the French Nation

who have any need, at present, to depend on alms for their support.

It is necessary that British Subjects, previous to leaving Paris, should go to the *Sous-Préfecture*, or General Police-Office, near the Pont-Neuf, to reclaim their Passports; which are usually taken from them at the frontier, and sent hither: this Office is open from nine in the morning till four. Hence, every Passport must be sent to the British Ambassador, (whose signature can only be obtained from eleven in the morning till one); then it must be taken once more to the General Police-Office, for the signature of the *Ministre de l'intérieur*; and, lastly, to the Office of the *Ministre des affaires étrangères*, where ten francs are paid for the official seal. Persons going into Italy should likewise have their Passports countersigned by the Austrian Ambassador at Parisⁿ.

(n) The trouble and detention, with respect to Passports, which frequently occurs at Paris, may be avoided, if a Traveller provide himself, previous to his departure from London, not only with the necessary Passport from the French Ambassador, but likewise with another, from the Sardinian Ambassador, if he purpose crossing either Genoa, or the Estrelles; or, if he intend to cross the Simplon, from the Austrian Ambassador. A Traveller, thus provided, is

authorized to direct the Police-Office, either at Calais, or Boulogne, or any other French Port where he may land, to forward his Passport to the last Custom-house in his road through France: he is also authorized to demand a provisional Passport; on shewing which, at the Pont de Beauvoisin, or any other Frontier Custom-house, whither he may have ordered his original Passport to be sent, he receives that Passport again, and is thereby enabled to enter Italy.

CHAPTER II.

SWITZERLAND, THE SIMPLON, MILAN, &c.

Journey to Fontainebleau—State of the road from Paris thither—Royal Château at Fontainebleau—Sens—Joigny—Auxerre—State of the road between the last-named town and Fontainebleau—S. Bris—Grottoes of Arcy—State of the road between Vermenton and Lucy-le-Bois—Ronvray—Pont-de-Pany—Dijon—Description of that city—Genlis—Auxonne—Dole—Poligny—Military road over the Jura-Alps—French frontier Custom-house—Magnificent view on descending to Gex—Geneva—Description of that city—Lake of Geneva—Voltaire's Villa at Ferney—Excursion to Chamouni, and the Mont-Blanc—Description of the military road from Geneva, and over the Simplon, to Domo-d'Ossola—Lago-Maggiore—Borromean Islands—Colossal Statue of S. Carlo Borromeo—Description of the road from Sesto-Calende to Milan—Triumphal Arch intended as a termination to the Simplon-road—Milan—Description of that city—Monza—Lodi—Custom-house near the Po—Piacenza—Description of that city—Parma—Description of that city—Reggio—Modena—Description of that city—Castel Franco—Custom-house there—Bologna—Description of that city and its environs—State of the road between Milan and Bologna—State of the road between Bologna and Florence—Volcano near Pietramala—Country round Florence—Approach to that city.

BEING anxious to see the new military route, made over the Jura-Alps and the Simplon to Milan, and finding that the road from Dijon to the base of the Jura, though not good, was passable^o, my friends and I determined to go that way into Italy^p.

After quitting Paris, we crossed the Orge on a fine bridge, drove through the village of Essonne, seated on the Juine (observing the Seine at a little distance), crossed the Ecolle at Ponthiery; and then drove through the village of Chailly to the immense forest of Fontainebleau; than which nothing can be more picturesque, nor, in some parts, more gloomily magnificent. On each side of the road are lofty ranges of grey rocks; and at their very summits beeches,

and other trees, of an astonishing magnitude; the richness of whose foliage, contrasted with the rude and barren appearance of the huge and shapeless masses of stone in which they vegetate, exhibits one of the most extraordinary scenes imaginable.

After driving several miles, through this singular forest, we discovered, in its centre, the town of Fontainebleau; and soon found ourselves housed at a comfortable inn, *l'Hôtel de la Ville de Lyon*; where the charges are moderate; a circumstance worth recollecting at a place famed for the rapacity of its innkeepers.

The road, from Paris to Fontainebleau, is paved, and in excellent condition: the royal château in the last-mentioned town,

(o) From Auxonne to Poligny the road is, generally speaking, bad after a continuance of heavy rain; though it has been so well repaired, subsequent to June, 1817, that when I repassed it, during May, 1819, I found it one of the best roads in France.

(p) The most profitable money Travelers can take from Paris into northern Italy is Napoleons; as they pass current for their full value throughout that country: neither does any loss accrue from taking them into southern Italy.

merits notice ; as it contains magnificent apartments beautifully painted in arabesque ; splendid furniture ; peculiarly fine specimens of Sèvres china ; and some few good easel pictures ; among which is the blessed Virgin and Infant-Saviour, S. John, and Elizabeth, by Raphael. The Gallery contains a bust of Henry IV., said to be the best likeness extant of that great prince ; and, in the same apartment, are busts of Francis I., Sully, Washington, and the celebrated Duke of Marlborough. In this Château, likewise, is a small mahogany table, on which Napoleon signed his abdication ; and which still bears marks of a penknife it was his custom, while thinking deeply, to strike into the table, or desk, he wrote upon.

Fontainebleau is supposed to contain 9,000 inhabitants.

On quitting this town, we re-entered the forest ; and drove several miles, amidst scenery not unlike parts of the Pyrenees, to Fossard ; thence proceeding, by the side of the Yonne, to Villeneuve-la-Guiard, Pont-sur-Yonne, and Sens ; between the two last of which places the country is rich in vineyards.

Sens, anciently the capital of the Sennones, contains 11,000 inhabitants, is seated at the confluence of the Yonne and the Vanne, and encircled by handsome promenades, and Roman works, which deserve the notice of antiquaries. Its cathedral is adorned with fine painted glass, namely, two roses, the one representing Heaven, the other Purgatory (these are placed above the two

side-doors of the church) ; and the windows in the Chapels of S. Eutrope and N. D. de Loretto, which were executed by J. Cousin. The Chapel of S. Savinien contains an excellent representation, in stucco, of a curtain ; and in the centre of the choir is a monument, by Coustou, erected to the memory of the unfortunate parents of Louis XVIII. and embellished with statues of Religion, Immortality, Conjugal Love, and Time, whose mantle covers the Dauphin's urn, and seems ready to envelop that of the Dauphiness ; she being alive when this monument was begun. The cypress wreaths are remarkably well executed, and the statues of Time and Religion much admired ; especially the latter, but the shape of the monument wants elegance.

On quitting Sens we crossed the Vanne, driving through a fine valley watered by the Yonne ; the graceful sinuosities of which river, combined with the vineyards on its banks, greatly embellish this part of France. After passing through a magnificent avenue of poplars to Villeneuve-sur-Yonne, a pretty town, containing a large, and, judging from the outside, a handsome church, we reached Villevalier ; thence traversing a bold and picturesque country to Joigny^s, anciently *Joviniacum*, built on each side of the Yonne, and joined together by a handsome bridge ; the circumstance, perhaps, from which it may derive its modern name. The Château here, erected by the Cardinal di Gondi, commands an extensive view ; and the adjoining church of S. Jean contains a curious Sarcophagus ; on

(q) A good inn here, the *Hotel de la Souche*.

(r) The best inns here are *La Bouteille*, and *L'Hotel du grand Cerf*.

(s) A good inn here, the *Hotel des cinq Mineurs*.

the cover of which is a recumbent figure, apparently designed to represent our Saviour ; while surrounding three parts of the Sarcophagus are several statues, which owing to their situation, appear gigantic.

From Joigny we proceeded, through Bassou, to Auxèrre^t; which is seated on the left bank of the Yonne, and contains 12,000 inhabitants. It stands amidst wide-stretching vineyards ; as do all the large towns in this part of France ; and but for the extreme ugliness of Gallic architecture, when uncorrected by Italian taste, might be called a handsome city : its public edifices seem to have been considerably injured by the late revolutions : its Cathedral, however, merits notice ; and contains fine painted glass. The three Gothic Churches of S. Pierre likewise deserve attention ; as do the Quai-Condé, the Quai-Bourbon, and the Promenades.

We found the road between Fontainebleau and Auxèrre paved in some places, well-kept throughout, and peculiarly exempt from steep hills ; but, between the last-named town and S. Bris, it becomes hilly, and continues so for several leagues. After quitting S. Bris, we proceeded to Vermanton^u; two leagues south of which are the celebrated grottoes of Arcy ; and either from Vermanton, or Lucy-le-Bois^x, the Post-master will allow his horses to go round by these grottoes, which contain fine stalactites ; but cannot be seen

to advantage without the aid of torches ; and are, during winter, full of water, and at all times damp. Vermanton is seated on the right bank of the Cure ; and from this town to about one league beyond the next post (Lucy-le-Bois) the road, unless frequently repaired, becomes bad after heavy rain : a new branch, commencing near Lucy-le-Bois, has however been lately made to this road ; and, though longer, it should always be preferred to the old road, because harder and smoother.

Having passed Avallony, which is pleasantly situated on the banks of the Cousin, and contains 5,500 inhabitants, we proceeded, through an uninteresting country, to Rouvray^z ; thence driving by the side of the Cousin, and then crossing the Serein, on our way to Maisonneuve^a, and Vitteaux^b on the Brenne, which contains 2,000 inhabitants. After this, we traversed a hilly country, embellished with vineyards, to La Chaleur, (called *Mal-nommée* ; it being a very cold place ;) hence proceeding to Pont-de-Pany ; and observing no objects that particularly deserved attention, till, on coming to a château, once magnificent, but now reduced to ruins, we were agreeably surprised to discover, at an abrupt turn of the road, beautiful Alpine scenery, continuing the whole way to the Post-house^c at Pont-de-Pany, a bridge thrown over the Ouche, near the head of the Canal of Burgundy. Hence we drove for a short time

(t) Here are good inns namely, *Le Léopard* and *L'Hotel de Beaune*.

(u) *L'Hotel de S. Nicholas* is a good inn ; and there are others.

(x) Lucy-le-Bois contains two inns, *The Post-house*, and *The Hotel des Diligences*.

(y) Two inns, *Le Lion d'Or*, and *La Ville de Dijon*.

(z) Two inns, *L'Hotel de la Poste*, which is remarkably good ; and *L'Hotel du Raisin*.

(a) Inn, *La Poste*, and tolerably good.

(b) Inn, *La Poste*, and good.

(c) The Post-house at Pont-de-Pany is a tolerably good inn.

between rocks and mountains ; and then traversed a fine country to Dijon ; passing, as we approached that town, some curious rocks on the left.

Dijon (anciently *Dibio*,) the capital of Burgundy, and supposed to contain 21,600 inhabitants is seated in a fertile plain, between the rivers Ouche and Suzon, and must formerly have been handsome, but has suffered so severely from the late revolutions, that few of its public edifices now merit notice, except the spires of S. Benigne and S. Jean ; the former of which, 375 Paris feet in height, is called the finest piece of architecture of its kind in Europe ; the latter does not measure quite 300 Paris feet. The Promenade du Cours merits notice ; and on the City Gate, leading to Pont-de-Pany, is the Car of Victory, not long since placed there in honour of the Duke d'Angoulême. Commerce appears to flourish at Dijon ; and wines, together with eatables of every kind, are particularly good ; but the climate, to persons who suffer from a cold and cutting wind, is ungenial^d.

Soon after quitting this city we discovered the Jura-Mountains ; and, on entering the next town, Genlis, observed, to the right, a château, said to belong to the Comtesse of that name, so much distinguished in the literary world by her writings for the use of young people. Genlis is a pretty village, adorned with neat houses, and a handsome bridge over the Norge^e. Hence we proceeded to Auxonne, seated on the Saône,

and containing 5,000 inhabitants^f. A battle was fought in this neighbourhood, between the French and the Allies ; and bones of men and horses were, not long since, sufficiently discoverable to mark the field of action.

The road is hilly to the next post, Dole : that town, built on the Doubs, was once strong, but Louis XIV. demolished its fortifications. The College, one of the finest in France, the Promenade, called Le Cours, and the Canal of the Rhine, merit observation : and near Dole are remains of the ancient Roman road which extended from Lyon to the banks of the Rhine^g. On quitting Dole we crossed a wooden bridge, according to appearance recently erected ; and observed, both to the right and left, stone bridges broken down. After passing the rivers Doubs, Clause, Louve, and Cuisance, and driving through a particularly long and beautiful avenue of poplars terminated each way by a bridge, we arrived at Mont-sous-Vaudrey ; thence descending, not rapidly, but almost constantly, to Poligny, amidst corn-fields and vineyards.

Poligny is situated at the extremity of an extensive plain, near the source of the Glantine, and at the base of the Jura ; it contains 5,300 inhabitants^h.

On quitting Poligny we began to ascend the Jura Mountains, through a fine road, constructed by order of Napoleon, to form part of the *Grande Route militaire* leading to the Simplon : and so judiciously are the ascents and de-

(d) Here are several inns, and the *Hotel du Parc* is a very good one.

(e) Best inn, *L'Hotel de Côte d'Or*.

(f) Inns, *L'Hotel du grand Cerf*, and very good ; *L'Hotel de Mont-Jura*.

(g) Best inn at Dole, *L'Hotel de la Ville de Paris*.

(h) Here are two inns, *L'Hotel de Genève*, and *L'Hotel du grand Cerf* ; the former is the best.

scents of this pass managed, that a drag-chain is seldom requisite even for heavy carriages, though between Morez and Les Rousses the road, in some few places, would be rendered much pleasanter, and indeed much safer, by the addition of parapet walls.

The base of the Jura presents, near Poligny, thorns, briars, gooseberry bushes, beech-trees, and enormous rocks of granite. The commencement of the ascent exhibits bold and beautiful Alpine scenery, together with a magnificent view of the vast and fertile plains of France: while not far distant from Poligny are picturesque ruins of a spacious convent, seated amidst rich vineyards, and encircled by luxuriant woods. Having reached the summit of the first ascent, and passed Boreau, where the rocks are strikingly fine, we traversed a comparatively tame country to Champagnole, a town of considerable size, situated on the right bank of the Ainⁱ. Much of this town appears recently built, as indeed do the greater part of all the towns, villages, and pretty detached cottages on the Jura Mountains. At Champagnole we crossed the Ain; thence proceeding through a country adorned with pasturages, cottages, villages, and woods, to a magnificent gallery, cut through the side of lofty rocks clothed with firs to their summits; while opposite to this gallery rise woods and mountains still more elevated; and in a deep dell, at the base of the road, runs a torrent, whose waters further on, at the bridge of Dombief, form a

beautiful cascade. Continuing our course through wild and sublime scenery, we reached a romantic village, called Maison-neuve^k; beyond which, to the left, among woods of peculiarly beautiful firs, are rocks worth notice, on account of their whimsical shape. Having passed another village, and driven through a fine grazing country, bounded by woods, we crossed the Pont-de-Leme, and arrived at S. Laurent^l. The road from Champagnole hither is excellent, and, generally speaking, a gradual ascent; and no sooner does the winter-snow begin to disappear in this country, than the hedges and pasturages are adorned with such a variety and profusion of beautiful flowers as no other part of the Alps can boast.

Quitting S. Laurent, we recrossed the Leme, driving amidst cottages and pasturages to another magnificent gallery, cut through woods of beech and fir, and terminated by a plain. Hence we descended for five miles, between rocks and mountains, clothed with beeches, to Morez, a considerable town, seated on the river Bienne, and close to a brawling torrent, called Le Bief de la Chaille, in a valley so narrow as merely to admit two rows of houses and the street which divides them. The mountains that form this valley rise almost perpendicularly, like walls of a stupendous height, and give Morez the appearance of being entombed in the lowest dell of the Alps; it contains, however, some good houses, together with 1,200 inhabitants^m. Here

(i) Here are two small inns, namely, *The Hotel de Genève*, and *The Hotel de Lyon*, at either of which travellers might breakfast or dine, but they would be comfortless sleeping-places.

(k) Maison-neuve contains an inn where

travellers might breakfast or dine, but it is not a sleeping-place.

(l) Inn, *La Poste*, and very comfortable.

(m) Inn, *La Poste*, and very comfortable.

we were obliged to continue nearly two days, because our passports had neither been signed by the Austrian Minister at Paris, nor the French Minister of the Interior ; nor yet at the gates of the different cities through which we had passed. In vain I urged that they had been granted by the French Ambassador in London, expressly for the purpose of enabling us to travel through France to Italy, and that we never were asked to show them at the gates of the cities through which we had passed ; in short, after consulting every person in the town who seemed capable of giving advice with respect to this vexatious detention, we were compelled to send one of our servants fifteen miles, through a dangerous road, to the Sub-Prefect of the district, entreating him to let us proceed : and though our petition was immediately and most handsomely granted, we, nevertheless, found, in all the remaining part of our journey, great inconvenience from the want of Austrian passports ; and this, indeed, is not surprising, as the Emperor of Austria may now be called the Ruler of Italy.

Having obtained leave to quit Morez, we proceeded to Les Rousses, by a steep ascent, parallel with a noisy torrent, and between immense rocks, above which tower the mountains of Rezoux and Doleⁿ, resplendent with snow, while the near prospect presents Alpine trees, shrubs, and flowers. This road, for some miles beyond Morez, is too narrow to be perfectly safe either in the dark, or after heavy rain.

Having passed Les Rousses, which contains the frontier cus-

tom-house of France, where, however, on quitting that kingdom, travellers meet with no detention, we traversed several valleys to La Vattay ; thence proceeding to Gex^o, through a magnificent road, or (more properly speaking) gallery, which passes under a deep archway hewn out of a granite rock ; and exhibits, for nearly a mile, an upper gallery made to catch the earth and stones, which are continually falling from the more elevated parts of the Alp. On the descent stands the *Fontaine Napoleon*, bearing an inscription nearly obliterated.

This side of the Jura is embellished with luxuriant pasturages, neat cottages, and noble woods of beech and fir, which clothe its summits : but what particularly arrests the attention of travellers on descending toward Gex, is a prospect, abruptly presented to their view, of the Pays de Vaud, the Lake of Geneva, and the stupendous Glaciers which surround it ; a prospect so perfectly unique, rich, beautiful, and sublime, as neither to be described nor imagined ; and all I shall say of it is, that I am persuaded there are few persons who would not think themselves recompensed for almost any degree of fatigue by seeing this prospect to advantage.

Having passed Gex, and the villa once belonging to Voltaire at Ferney, we entered Geneva ; crossing, on the way to our hotel in that city, two bridges, whose arches are bathed with the waters of the lake, which, under the appellation of the Rhone, continue their course through France to the gulf of Lyons.

Geneva, said to contain near

(n) The Dole rises 3948 Paris feet above the level of the Lake of Geneva, and is one

of the loftiest summits of the Jura Alps.
(o) Best inn, *Les Balances*.

30,000 inhabitants, and anciently a strong town, belonging to the Allobroges, is delightfully situated on the immense lake which bears its name, and divided into unequal parts by the Rhone. It possesses fewer public buildings worth notice than almost any other large city of Europe : but this deficiency is counterbalanced by the fine views from its ramparts, and the peculiar richness and beauty of its environs ; which boast a considerable number of handsome villas, and a great variety of delightful walks, rides, and drives.

The public Library, open every Tuesday morning from one till three, merits notice ; as it contains rare and curious books ; and an ancient Roman silver shield, adorned with *bassi-rilievi*, and found in the bed of the Arve, during the year 1721 P. The Hydraulic Machine, which supplies the fountains of the city with water, likewise merits notice ^q.

The Leman, or Lake of Geneva, anciently called *Lemanus*, is computed to be about nineteen leagues in length, and between three and four in breadth at the widest part, near Rolle : it abounds with fine fish, and its banks are said to be visited by forty-nine kinds of birds.

The object generally thought best worth notice, in the immediate vicinity of Geneva, is Voltaire's villa at Ferney ; which house, since the death of its first owner, has had many masters ; but they have all deemed it sacrilege to change any thing : and consequently the rooms are furnished

just the same as when he died. On entering the hall my attention was caught by a large picture, *composed* by Voltaire himself, and executed by a wretched artist whom he met with at Ferney. That Voltaire was the vainest of men I have always heard ; but that any man could have the overweening vanity to compose such a picture of himself, is scarcely credible. In the fore-ground stands this celebrated philosopher, holding the *Henriade*, which he is presenting to Apollo, who has just descended from Olympus, in order to receive it : in the back-ground is the temple of Memory, toward which flies Fame, at the same time pointing to the *Henriade*.—The Muses and Graces are surrounding Voltaire ; and seem in the act of carrying his bust to the temple of Memory—the heroes and heroines of the *Henriade* are standing astonished at his wonderful talents—the authors who wrote against him are falling into the infernal regions, which gape to receive them and their works ; while Envy and her Imps are expiring at his feet : the family of Calas likewise is exhibited in this picture. From the hall we entered a handsome saloon, ornamented with a bust of Voltaire ; and a design in china for the tomb of a lady, supposed to have died in child-birth, but who was, in fact, buried alive : it represents the lady and her child bursting through the tomb ; which is broken by the artist in so natural a manner, that one feels ready to exclaim, “ What a pity it is that this beautiful monument has

(p) The Library belonging to Paschoud, à la grande Rue, No. 205, where most of the European newspapers may be found, contains a large collection of books.

(q) The best hotels in the city of Geneva are, *Les Balances* and *L'Ecu de Genève* ;

at the latter of which the charges are moderate, the dinners well served, and the beds good ; but the smells in this house render it unpleasant. We paid three francs a head for dinner at the *Ecu de Genève*.

met with an accident." In Voltaire's bed-room are portraits of his friends ; and the vase wherein his heart was placed, before its removal to Paris : this monument is of black marble, plain, but neat ; and immediately under that place which contained the heart is written ; "*Mon esprit est partout, et mon cœur est ici.*" Over the vase is written ; "*Mes manes sont consolés, puisque mon cœur est au milieu de vous :*" alluding, I presume, to the surrounding portraits ; namely, Frederic the Great of Prussia ; Le Kain, the celebrated French actor ; Catherine II. of Russia ; and Madame du Châtelet. Voltaire himself is in the centre ; and in various parts of the room are Newton, Milton, and several other great men, both English and French.

After resting ourselves, for a day, at the *Hôtel d'Angleterre*, at Sécheron, one of the best inns on the continent, and about a quarter of a league from Geneva, we hired a landau and four horses for three days, in order to visit the celebrated Valley of Chamouni, and see as much of Mont-Blanc as is practicable during so early a part of summer as the commencement of June^r. At five o'clock, therefore, on a cloudless and delightful morning, we set out from Sécheron ; drove through Geneva the moment the gates of that city were opened^s, and almost immediately entered Savoy ; finding the road good, the ascents gentle, the country abounding with corn, vineyards, and fruit-trees ; rosemary and barberry-bushes growing in and near the hedges, and beeches,

mingled with firs, crowning the heights. At the distance of half a league from Geneva, we passed through Chêne ; and, one league further on, discovered, in profile, the Salève ; passing, soon after, the château of Mournex, and the hill and château of Esery. We then crossed the Menoge, a river which rises at the base of the Voirons ; traversed the villages of Nangi and Contamine ; and saw, towering above us, the ruins of the castle of Fossigny.

Our first stop was at Bonneville ; rather a large town, containing two inns ; either of which can furnish a good breakfast and delicious honey. After baiting our horses for an hour and a half, we resumed our journey ; crossing the Arve on a stone bridge, 500 feet in length, passing through the small town of Cluse, and then traversing the delightful valley of Maglan, rich in corn, vineyards, and fruit-trees, enamelled with flowers, and encircled by enormous and fantastically shaped Alps, crowned with woods of beech and fir, and exhibiting the most wild and picturesque scenery imaginable. These Alps seemed gradually to increase in magnitude as we advanced ; while the glens, through which our road lay, gradually grew narrower. Three-quarters of a league beyond Maglan we perceived, on our left, a magnificent cascade, called Nant-d'Arpenas, falling from a height of 800 feet ; and, shortly after, we were presented with a view of Mont-Blanc, which continues to exhibit its awful and stupendous beauties the whole way to Chamouni. We

(r) A Swiss cabriolet, called *un char-à-banc*, is an excellent carriage for this excursion ; because it can go the whole way to Chamouni ; which a coach or post-

chaise cannot.

(s) The gates of Geneva are usually opened about five in the morning, during summer, and shut at ten in the evening.

now saw the town of Salenche, seated near a noisy torrent, at the base of cultivated mountains, above whose lofty summits rise pyramids of eternal snow. Leaving this town on our right, we drove to S. Martin, and found there a good inn, the *Hôtel de Mont-Blanc*, containing a considerable number of beds, and commanding a particularly fine view of that part of the mountain denominated the *Dôme du Gouté*. This inn likewise contains a small cabinet of natural history for sale.

From S. Martin, or Salenche, to Chamouni, is a journey of six or seven hours; which can only be accomplished on foot, on horse, or mule-back, or in a *char-à-banc*: we therefore left our Geneva carriage at S. Martin, where we slept; hiring, instead, a *char-à-banc*, at eighteen French livres per day; three mules, at seven livres each per day; and three Guides, at six livres each per day; beside the driver of the *char*. Our Guides were Jean Riant, Vinence Riant, and Colas Dufour; and we found them all civil, careful, and intelligent.

At a very early hour in the morning we left S. Martin; and not long after crossed the Nant Sauvage, a dangerous torrent when swollen with rain: generally speaking, however, the road, though rough, is safe; but the aspect of the country between S. Martin and Servoz, particular spots excepted, is wild and gloomy; though here, and indeed throughout our whole excursion, we saw an infinite number of flowers, intermingled with barberry and rosemary-bushes. On approaching the village of Chède, we crossed another delicious plain; and passed through several hamlets, which, in times of civil dis-

cord, afforded shelter to the ancient Romans. The magnificent cascade of Chède is about a quarter of a league from that village; and the lake of Chède, situated near the road, though small, is pretty, and serves to reflect on its bosom the majestic summits of Mont-Blanc, which is easily distinguished from its neighbours by being the only triple-headed monster among them.

Proceeding to the beautiful and fertile valley of Servoz, we could not behold, without shuddering, the ruins of an Alp, which, in its fall, menaced this luxuriant spot with destruction; insomuch that the inhabitants fled precipitately; though not quick enough to prevent some of their children from being crushed to death: and the dust produced by rocks thrown violently against each other, led people at first to imagine that this terrific crash of nature proceeded from the eruption of a volcano.

We breakfasted at Servoz, a small village containing one solitary inn, somewhat like a hedgealehouse in England, but where good honey and eggs may be procured, and likewise good coffee. Continuing our route, we passed a stream called the Servoz; and then, crossing the Arve on a picturesque bridge, discovered, to our right, the ruins of the Château de S. Michel; and, to our left, an abyss, where, impaled in jagged rocks of the most sombre hue, interspersed with fir-trees, flows the Arve, exhibiting a scene sublime even to horror. After ascending some way, by the side of this ravine, we at length entered the far-famed valley of Chamouni; first observing the glacier of Taconai; then, that of Bossons; and, at a distance, that of

Bois ; then traversing the torrent of Nagin, the hamlet of Ouche, the torrents of Gria, Taconia, and Bossons, and the Arve, previous to our arrival at the town of Chamouni. This town owes its existence to a convent of Benedictines, founded, in 1099, by a Count of Geneva ; but the valley in which it stands might probably have been unknown at the present period, if two English gentlemen, Messrs. Windham and Pocock, had not, in the year 1741, discovered it ; and given to modern Europe details respecting a place which even the Natives of Geneva, though only eighteen leagues distant, had never heard of. It is situated three thousand one hundred and seventy-four feet above the level of the Mediterranean sea, and contains two inns, both tolerably good.

The verdant clothing of the singular valley of Chamouni is beautifully contrasted with cloud-capped mountains, silvered by eternal snow ; gloomy forests, chiefly composed of firs ; cottages and hamlets scattered here and there ; brawling torrents, and rocks of red porphyry and granite, interspersed with glaciers of a dazzling whiteness, whence rise sea-green pyramids of ice, which, when illuminated either by the sun or moon, exhibit a prospect unique and wonderful ; but, nevertheless, so much has been said in praise of this valley, that I own I felt disappointed on seeing it.

The botanist and mineralogist may find ample amusement at Chamouni : and here, as at S. Martin, there is, for sale, a cabinet of natural history, containing minerals of Mont-Blanc and S. Gothard ; seals, necklaces, &c., made of the crystal of Mont-Blanc ; to-

gether with insects and plants indigenous to the higher Alps. The honey of Chamouni is excellent.

Every part of the valley presents a view of Mont-Blanc ; this gigantic Alp, primeval with a world whose several changes it has quietly witnessed, is said, by Mr. de Luc, to be fifteen thousand three hundred and three English feet, and, by Monsieur de Saussure, seventeen thousand seven hundred Paris feet, above the level of the Mediterranean sea : while the crust of snow, on its sides and summits, is supposed to exceed four hundred feet in depth. The first persons who ever reached the top of this stupendous mountain, seem to have been Jacques Balmat, of Chamouni, and Doctor Paccard : they went in the year 1786, and in 1787 were followed by Mons. de Saussure and an English Gentleman. Without aspiring so high as to think of following their steps, we felt a great inclination to ascend to the *Mer de Glace* : but, on inquiry, it appeared that the Montanvert, which leads to the *Mer de Glace*, was so much clogged with snow, and threatened by avalanches, as to be impassable : our Guides, however, assured us, that, by mounting the *Chapeau*, a giddy eminence opposite to Montanvert, we might obtain the gratification of our wishes, so far as to see the *Mer de Glace* ; though we could not, by that path, reach it. Taking a hasty dinner, therefore, at Chamouni, we ordered our mules and *char-à-banc* ; bidding the Guides provide the customary walking-sticks at Chamouni, which are six feet in length, with a sharp iron spike at the end of each. We then mounted our *char*, attended by the Guides ; who, when seated on

their mules, and armed with our spear-like walking-sticks, very much resembled knights-errant of old; though not arrayed quite *comme il faut* for a tournament. We drove during half an hour through a good road, but were then obliged, owing to the rapidity of the ascent, to leave our carriage, and mount the mules: these animals conveyed us safely through a dirty hamlet, and up part of the Chapeau, till the road became so rugged, and the ascent so very steep, that we deemed it more prudent to trust to our own feet than those of the mules; and, each of us taking the arm of a guide, we pursued our way by walking at the extreme edge of terrific precipices, through a path so rugged, that nothing but the spiked sticks, with which we penetrated the ground at every step, could have prevented us from falling. By perseverance, however, we attained the wished-for height, and discovered, immediately above us, the *Mer de Glace*, though not that part which exhibits an unequal surface, but the smooth margin, whence descends an immense glacier; opposite to which we stood a full half hour, listening to the noise of distant and near ava-

lanches, which the stillness of the scene rendered doubly audible, and contemplating the extraordinary appearance of the glacier, which I can compare to nothing but a narrow and tempestuous ocean, whose towering waves have been suddenly rendered motionless by an All-powerful Hand.

Our journey to and from the Chapeau occupied three hours and a half: we therefore returned late to Chamouni: and, after having entered our names, and made our remarks in the travellers' book, which is a curious composition, we rested a few hours; and then set out early next morning for Geneva, under a sky perfectly serene and cloudless.

From Chamouni to Servoz we were three hours in returning—from Servoz to S. Martin three and a half—from S. Martin to Bonneville four—and from Bonneville to Geneva three and a half.

The price charged for dinner, at S. Martin and Chamouni, is five francs a head—for beds, two francs a head—and for breakfast, two francs and a half per head.

There is a mule-road, nine leagues in distance, from Chamouni to Martigny, which leads to S. Bernard and the Simplon^t.

(t) Persons who visit Chamouni at the proper season for ascending the *Montanvert*, should engage careful and judicious guides; and likewise hire a porter to carry cold provisions and wine. Ladies sometimes go part of the way in *chaises-à-porteur*; for each of which it is requisite to have six chairmen; but good walkers had much better trust to their feet.

It being a work of full three hours to ascend the *Montanvert*, and then descend to the *Mer de Glace*, it is advisable to set out from Chamouni by seven in the morning. For about one league and a quarter, there is a safe mule-road, passing through forests of firs, which exhibit traces of ancient avalanches, enormous blocks of granite, and large trees laid prostrate; but on entering a narrow and rugged path, called *Le Chemin des Crystalliers*, it is

no longer practicable to go on mules: here, therefore, these animals are usually sent back to the *Source of the Arvèron*. The view near a little Fountain, called *Le Caillet*, merits notice; as the Arve, in the plain beneath, appears, from this elevated spot, like a thread; the Bourg like card-houses; and the fields and meadows like the squares of a chess board, or beds in a flower-garden embellished with various shades of green. Beyond this fountain the road is excessively steep and rugged, though not dangerous; and after passing the *Hôpital de Blair*, built by an English Gentleman of that name, the Traveller is presented with a sight of the *Mer de Glace*; to reach which, occupies a full quarter of an hour; and persons who venture to walk upon its surface should be especially careful to avoid the cracks and

Having determined to pursue the shortest route from Geneva to the Simplon, by passing through Savoy; instead of going round by Lausanne, and the Pays de Vaud; we set out for Coligny; traversing a fine road, bordered with fruit-trees, corn-fields, and vineyards, and bounded by the Jura Mountains on the right, and the Lake of Geneva, with its stupendous glaciers, on the left. We then crossed a bridge, which marks the limits between the territories of Geneva and Savoy; observed a finely situated old castle, and discovered Cenis, with great part of the lofty chain to which that Alp belongs. On arriving at Dovaine in Savoy, where the custom-house officers expect to be fee'd by travellers, we had our trunks plumbd, in order to secure them from examination; and

chasms with which it abounds: the colour these chasms assume is a beautiful sea-green; and the waves of this frozen ocean, which from the top of *Montanvert* appear like furrows in a corn-field, are now discovered to be hillocks from twenty to forty feet high. The *Mer de Glace* is eight leagues in length, and one in breadth; and on its margin rise pyramidal rocks, called Needles, whose summits are lost in the clouds; they likewise are denominated the Court of their august Sovereign, Mont-Blanc; who glitters, on the opposite side, in stately repose; and being far more exalted than her attendants, veils in the heavens, which she seems to prop, a part of her sublime and majestic beauties. From the *Mer de Glace* travellers usually reascend the *Montanvert*, and dine either at *l'Hopital de Blair*, or *La pierre des Anglais*; an immense block of granite, so called because Messrs. Windham and Pocock, in 1741, made it their dinner-table, after they had penetrated, without a guide, into these unknown regions. Hence is the descent to the *Source of the Arvèron*, through the *Chemins des Chèvres*; a short but extremely rugged path; on pursuing which it is not uncommon to see avalanches fall from the surrounding mountains, and pyramids of ice tumble with a tremendous crash and roll to the bottom of *Montanvert*, at whose base is the *Source of the Arvèron*; after examining which, travellers usually

then proceeded to Thonon^u; the road to which place exhibits a particularly fine view of the Lake, encircled by the Pays de Vaud, the Jura, the plains of Savoy, and the great Alps; and windsthrough a country abounding with corn and vines, trained in the Italian manner, from tree to tree.

Thonon, the ancient capital of the Duchy of Chablais, is pleasantly situated on the Lake. The site of the castle merits notice; and at a small distance from the town is the Convent of Ripaille. Hence we drove to Evian (celebrated for its mineral waters;) crossing the Dranse, on a long narrow bridge, apparently built by the ancient Romans: but what especially charmed us in this part of the road, was the bold and varied outline presented by the Alps; together with the picturesque ruins

re-mount their mules, and return to Chamouni.

The inhabitants of this country are well-looking, sensible, honest, and remarkably fearless. The woods are peopled with rabbits, white hares, martens, and ermines; the rocks with marmots and the sagacious chamois. These last-named animals live together in flocks: and generally feed in valleys where no sportsman can penetrate; while a few are constantly detached from the main body, as scouts; and others perform the duty of sentinels. The courage and agility with which the chamois leaps from precipice to precipice, and scales rocks almost perpendicular, should teach the boldest Alpine Travellers not to feel vain of their achievements.

Persons who wish to vary their route back to Geneva, may return by the *Col de Balme*; from whose summit the Valais, the Rhone, the great and the small S. Bernard, the passages of Cenis and the Simplon, S. Gothard, and the Alps of Bern and Unterwalde, are all discoverable; while the sublimity of this extensive view is greatly heightened by a near prospect of Mont-Blanc and her surrounding Needles. I would, however, rather advise travellers to return by Six, Sannoens, and Thonon; whence it is easy to embark upon the Lake, and proceed to Geneva. Going all the way by land, the distance is fifteen leagues.

(u) Inn, *Les Balances*, and not very comfortable as a sleeping place.

of an ancient castle, beautifully surrounded with woods of intermingled walnut and chesnut trees. Soon after passing this ruin, our road conducted us to the very brink of the Lake, shaded by trees of the before-named description; the town of Morge being exactly opposite; and, still further to the left, that of Lausanne. A fishing-boat, rowed by women and children, and a vessel laden with wood for Geneva, gave additional interest to this delightful scene.

Continuing our course by the side of the Lake, we reached the rocks of Meillerie^x (immortalized by Rousseau;) which exhibit striking proofs of the obstacles presented, by nature, to the formation of the new military road made by Napoleon, and cut through masses of stone 200 feet high; which tower on one side, above the traveller; whilst, on the other, rise two walls, the first serving as a parapet, the second strengthening the foundations of the road, and preventing them from being washed away by the Lake, on whose bed they rest. Near S. Gingoux a gorge in the mountains, (which are here broken into forms indescribably wild and magnificent,) discovers the source of the Amphion, celebrated for the before-named mineral waters, which enrich Evian. Vevey is seen on the opposite shore. S. Gingoux belongs to the Valais; and the post-house, a good inn which contains twenty beds, is situated beautifully, near the termination of the Lake, where it loses itself in the Rhone. Immediately after leaving S. Gingoux we noticed some pretty streamlets; which, as

they trickle down the rocks, form themselves into crystallizations. Pursuing our way to Vionnaz, we found the prospects gradually increase in sublimity as we approached the Alps, at whose feet the road winds in the most picturesque manner possible, amongst well-planted orchards enamelled with flowers. From Vionnaz we proceeded to S. Maurice; crossing a wooden bridge, curiously constructed, with a roof somewhat resembling such as are used in England to cover farm-houses; and thrown over one of the most noisy and rapid torrents I ever beheld. We then passed a hermitage, which had long presented itself to view, and particularly attracted our notice, from its romantic situation on a lofty eminence crowned by woods, with a majestic mountain forming a vast screen behind them. The Rhone shortly after discovered itself; adding much to the interest of the scenery; as its opposite shore presented bold overhanging rocks, richly adorned with foliage; while before us rose a magnificent stone bridge, two hundred feet in length, and a Roman work; one end being bounded by a tower, now converted into a chapel, and the other by a castle, through part of which the road to S. Maurice has evidently been cut, and now passes over a draw-bridge. This town is placed in a peculiarly wild and beautiful situation, at the base of a long chain of rocks; some of which are excavated to form houses. The only antiquity I heard of at S. Maurice is a curious mosaic pavement^y. The Theban Legion was massacred near this spot by

(x) A fish, called the *Lotte* of Meillerie, is much admired by epicures.

(y) S. Maurice contains a remarkably good inn, *L'Hotel de l'Union*.

order of the Emperor Maximian. On our way hence, to Martigny, the country at first presented no striking objects, except the Dent du Midi, and the Dent de Morcles, (two Alps which rise seven thousand feet above the level of the Rhone,) and at a distance Mont-Velan and Mont-Valsoray, which make part of the group of the *Grand S. Bernard*, and rise more than ten thousand feet above the level of the sea. We had not, however, driven long amidst this Alpine solitude, ere our road conducted us to the bottom of a magnificent Cascade, called The Pissevache; and formed by a river, named the Salanche, falling from an immense height, though not above an hundred feet perpendicularly. This cascade is illuminated, in the forenoon, by the sun; and displays all the colours of the rainbow: but, after twelve o'clock, these terrestrial rainbows cease; while the river, broken by its fall, seems transformed into a brilliant sheet of gauze, with which it veils the rocks from whose summits it rushes.

Report says that, at the top of this cascade, are frequently found trout; which could in no way get thither, but by leaping, or rather flying upward.

Not far distant from the Pissevache we passed the Pont du Trient, exhibiting a rivulet that issues from a remarkable opening in the rocks; the two sides of which, thus divided by the stream, are quite perpendicular, and nearly twelve hundred feet high.

Martigny, seated near the entrance of the great Valley of the Rhone, where the roads from

France, Italy, and Chamouni meet, was a well-built and flourishing town, till nearly destroyed by a sudden and dreadful inundation of the Dranse; which occurred not long ago. Liberal subscriptions, however, from the benevolent inhabitants of the neighbouring countries, have enabled the people of Martigny to rebuild several of their houses, which were thrown down and swept away; and likewise to repair other ravages caused by the inundation. There is an old fortress here, separated from the town by the Dranse, which issues from the adjacent mountain of S. Bernard, and unites its waters with those of the Rhone near this spot. The valley of the Rhone is the most extensive in Switzerland; as from the Alps of *La Fourche*, where it commences, to the Lake of Geneva, where it terminates, is thirty-six leagues. Two excellent wines are made near Martigny, the one called *Coquempin*, and the other *La Marque*; and a great variety of rare plants may also be found in this neighbourhood^z.

On quitting Martigny, to proceed through Riddes to Sion, we drove, for a short time, between sterile rocks and mountains: but the face of the country soon changed, exhibiting luxuriant pasturages, vineyards, villages, churches, oratories, and remains of ancient castles: indeed, this approach to Sion, through the Valley of the Rhone, displays the height of cheerful beauty, united with almost every object that may be called sublime: the flat ground is intersected with rivers, and

(z) *La grande Maison* at Martigny is a good inn; and *La Cigne*, though small, is clean and comfortable.

enriched by cultivation ; the near mountains are studded with villas, and other buildings, of a dazzling whiteness ; and the horizon is bounded by Alps of an enormous magnitude, blanched with eternal snow.

Sion, anciently *Sedunum*, and in German *Sitten*, the capital of the Haut-Valais, and built partly on the right bank of the Rhone, and partly on the river Sitten, is a very old Swiss Bishoprick ; and contains several convents, six churches, a hospital, and an hotel de ville. The town stands on the declivity of three hills ; each being crowned by a Castle : in the lowermost, called Mayoria, or Meyerbourg, the Bishop usually resides : the second bears the name of Valeria ; and the third, called Tourbillon, contains portraits of all the Bishops of Sion since the year 300. Several Roman antiquities are discoverable in this town ; among which, and near the great door of the cathedral, is a half-effaced inscription in honour of Augustus^a. Above Sion, to the right, and seated on rocks difficult of access, are the castles of Séon and Montorges ; objects particularly calculated to attract the attention of a landscape-painter : and, on the opposite side, in the Commune of Brêmes, is a curious Hermitage, comprehending a church and cloister, with several cells, all hewn out of the solid rock. Near Sion flows the river Morges, which marks the limits

between the Haut and Bas-Valais.

From Sion we proceeded to Sierre, through a beautiful country, rich in vineyards and pasturages, and watered by the Rhone. Sierre, seated on the banks of the stream whose name it bears, is one of the prettiest Bourgs of the Haut-Valais : but its inhabitants are particularly liable to goitrous swellings ; owing, it is said, to the unwholesomeness of the water they are compelled to drink^b. German is the language spoken at Sierre, and throughout the Haut-Valais. After quitting Sierre, we crossed the Rhone, traversed the forest of Finges, and passed the town of Leuck, behind which opens the gorge of the Dala, and part of the lofty and sterile Mont-Gemmi. We then drove to Tourtemagne^c ; on approaching which we were presented with a view of the whole chain of Alps that connects the Simplon and S. Gothard : but the country, as the valley narrows, becomes marshy and barren. Within half a mile of the hotels at Tourtmagne, but not in the high-road, is a Water-fall, less magnificent than the Pissevache, though more beautiful in point of situation, and well worth notice.

Hence we drove to Vierge, in German *Visp*, or *Vispack*, standing on the banks of the Visp, a river equal in size with the Rhone ; and, beyond the bridge which crosses the Visp, towers the sum-

(a) *Le Lion d'Or* is a good inn ; and *La Croix blanche*, though less good, is tolerable.

(b) I have observed that women who carry heavy burdens on their heads are generally afflicted with this malady ; not only in the neighbourhood of the Alps, but in other situations where the height of the mountains is, comparatively speaking,

moderate : and I am, therefore, inclined to think, that goitrous swellings may sometimes originate from a strain given to the throat by an over-burden carried on the head.

(c) In German, *Turtmann*. Here are two inns, *Le Soleil* and *Le Lion d'Or*, the former of which, though small, is clean and comfortable.

mit of Mont-Rose. From Vieg we proceeded to Brigg: for though Glise is the regular post, Brigg, (a post-town likewise,) is the better stopping place, and not more than half a mile out of the great road. Soon after quitting Vieg, we passed Gambsen, and the entrance to the valley of Nantz; crossing a torrent, called the Saltime, near which the country is marshy; and then traversing the bed of the Rhone, till our arrival at Brigg^d, one of the handsomest towns of the Haut-Valais, and situated opposite to the base of the Simplon; the lower part of which exhibits luxuriant meadows, interspersed with fruit and forest-trees, oratories, and cottages; while the heights are adorned with hermitages, cascades, and noble woods of fir.

To the left of Brigg is the pretty village of Naters, washed by the Rhone, which descends from the summits of the Fourche and the sombre valleys of the Axe. This river receives, in the vicinity of Brigg, the waters of the Saltime, which come from the Simplon, together with those of Kelchback, which descend from the Belp-Alp and the Blatten. The adjacent mountains abound with deep dells; and, to the north, rise the rocks of Nesthorn, and part of the Upper-Glacier of Aletsch.

In order to appropriate an entire day to the passage of the Simplon, anciently called *Mons Cæpionis*, or *Sempronii*, and one of the

loftiest of the Italian Alps, we slept at Brigg; and set out with the dawn next morning, equally favoured in point of weather as during our expedition to Mont-Blanc. The journey, either from Glise or Brigg, over the Simplon to Domo-D'Ossola, a distance of fourteen leagues, generally occupies about twelve hours. The new military road, planned by Napoleon, in 1801, was finished in 1805, at the joint expense of the kingdoms of France and Italy^e: its breadth throughout is twenty-five Paris feet; the number of bridges, thrown across the rocks, is fifty; and the number of grottoes, (chiefly hewn out of solid masses of granite,) five: and so gradual, on both sides of the mountain, is the inclination of this wonderful road, that to drag the wheels, even of heavy carriages, is needless. The work was conducted, on the side of the Haut-Valais, by French Engineers; and, on the Italian side, by the Cavaliere Giovanni Fabbroni; who, though long distinguished for devoting his eminent abilities to the service of his country^f, has, in this instance, exceeded himself; as, beside every other impediment, he had Herculean difficulties to surmount even in the soil; for he was compelled to pierce through, and blow up, the hardest and most refractory rocks existing; while the French Artificers, generally speaking, met with no obstacle, except

(d) *The Post-House* at Brigg is a comfortable inn; as is *The Hotel d'Angleterre*.

(e) As this is the shortest practicable route from German Switzerland and the Haut-Valais into the Milanese, it has always been the track pursued by the Milan Courier; though frequently at the peril of his life; for the earthquake of 1755, which destroyed Lisbon, nearly blocked

up this passage of the Alps; so that Napoleon found it needful to employ three thousand men between three and four years in constructing the new road.

(f) To this gentleman Florence owes the celebrated anatomical wax-work which enriches the Museum of Natural History in that city: though the invention was ascribed to the Cav. Fontana.

masses of slate, in many places already decomposed.

This road is the only passage of the Alps which human labour has made practicable for heavy wagons and artillery : and, when we contemplate the stupendous height of the Simplon, the numerous and appalling precipices with which it abounds, the impetuous torrents which deluge its sides, and the tremendous avalanches by which its woods are frequently rooted up, and its rocks overthrown, we cannot but acknowledge that Men who, in defiance of obstructions such as these, could form a road exempt even from the appearance of danger, capable of braving the most furious storms, resisting the giant-hand of Time, and conducting human beings, cattle, and every kind of carriage, quickly and safely, during all seasons of the year, through regions of eternal snow, deserve, in point of genius, to be ranked not only with, but even above, the ancient Romans ; whose works of this description, surprising as they are, can, in no instance, vie with the descent into Italy, from the cloud-capped village of Simplon to the rich vale of Domo-D'Ossola—and yet, to the shame of the nineteenth century, nations inimical to France attempted, at the close of the last dreadful war, to destroy the parapet-walls, and burn the bridges—in short, to annihilate the road—happily, however, these acts of barbarism have hitherto done no material mischief ; but, unless the Glacier gallery and grotto be cleared of snow, toward the commencement of every summer, as

was the practice during the reign of Napoleon, this eighth wonder of the world, this universal benefit to Europe, will ultimately be rendered useless.

But to return to the description of our journey : after taking a cross-road from Brigg, to get into the great military route, we passed, on the right, one of the first works of the ascent to Simplon ; a bridge thrown over the Saltine ; and consisting of a lofty and beautiful single arch, covered, at the top, to preserve from rain the timber of which it is composed. We then passed on the left a chapel, with several small oratories leading to it ; and began to ascend, by bold and beautiful windings, to a dark forest of firs ; the openings of which presented us with views of the Valley of the Rhone, encircled by snow-crowned Alps ; their gigantic Empress, Mont-Blanc, proudly towering above them all ; and, in consequence of her enormous height, appearing close to us, though really far distant. Engrossed by the sublimity of the scene, we continued to ascend, almost imperceptibly to ourselves ; till, on traversing precipices whose bases are washed by a roaring torrent, we discovered, with surprise, that we had attained an eminence which hindered us from distinguishing the sound of its brawl.

This part of the road is cut through crumbling rocks ; and in order to prevent the loose fragments above from falling upon travellers, broad paths are made in the upper-part of these rocks, to catch whatever may be thrown down, either by tempests, or cas-

(g) The quantity of gun-powder used in blowing up the rocks, to form the road on

the Italian side of the Simplon, is said to have been 17,500 pounds.

cares, or avalanches ; while the road itself is supported by a strong wall of granite, varying in height according to the inequalities of the ground upon which it rests ; and in some places measuring two hundred feet.

After reaching what is called the first Gallery, (though, in fact, the whole road might properly be denominated a continued series of serpentine galleries and grottoes, rising one above the other, and united by stupendous arches of the most chaste and elegant construction ;) we crossed the Kanter on a bridge eighty feet in height ; and so built, as to be incapable of receiving any injury from the annual melting of the winter-snow ; there being, at certain distances, cavities, through which the water discharges itself, without hurting the work : and this judicious plan is likewise pursued with respect to all the parapets and foundation-walls.

Fine cascades and beautiful glens alternately presented themselves to view, till we reached, in four hours from the time of our departure from Brigg, the third Refuge ; where we breakfasted. These Refuges, placed at short distances from each other, in the most exposed situations on the Simplon, are small buildings, meant to shelter men, cattle, and carriages, in case of sudden storms ; and numbered “ 1st Refuge,” “ 2d Refuge,” &c. ; an appellation particularly well chosen, as its meaning is the same in almost every modern language.

After passing the third Refuge, we observed an infinite variety of

Alpine flowers growing amidst lawns of turf, short and soft as velvet ; we then crossed the bridges of Oesback and the Saltine, (near the former of which is a magnificent cascade ;) and, soon after, entered a Grotto thirty paces in length ; leaving to our left the Glacier of Kaltwasser, from which descend four cascades, whose waters traverse the route, in aqueducts of a masterly construction, and then precipitate themselves into chasms below. Continuing to ascend through easy, bold, and beautiful sinuosities, we reached an eminence exposed to violent gusts of wind, where trees cease to flourish, and flowers no longer enamel the earth ; and where a recent avalanche has rooted up and blighted firs and larches, and suspended them on each other, over the yawning abyss underneath, in a manner we shuddered even to contemplate.

Not far distant from this picture of desolation is the Glacier Grotto, fifty paces in length ; on coming out of which, we ascended to the most elevated point of the whole passage ; and found ourselves on every side surrounded by eternal snow. Here, and here only, that is immediately previous to entering, and immediately after quitting the Glacier Grotto, the road was bad ; not, however, in consequence of any radical defect ; but merely because the *Cantonniers* had neglected to clear the snow away^h. On the right of this spot we discovered, beneath us, the ancient Hospice, now peopled by Monks belonging to the

(h) The *Cantonniers*, instituted by Napoleon to keep this route in repair, have been cruelly reduced in number by the King of Sardinia ; although the tax im-

posed for their maintenance is still paid at the barrier. Voituriers pay ten francs per horse.

Grand S. Bernard ; and, on the left, above us, the magnificent foundations of the new Convent and Barracks. We then passed the bridge of Senkelbach ; and descended to the village of Simplon ; noticing, on our way, a vast reservoir of water ; one part of which flows down into Italy, while the other irrigates France, by forming a ramification of the Rhone.

From the third Refuge to the sixth, which stands at the most elevated point of the passage, near the Barrier, we were two hours in going ; and thence, to the inn at Simplon, half an hour. This inn is situated three thousand two hundred and sixteen Paris feet above the level of the Mediterranean sea : but neither here, nor even while passing the Glacier Grotto, and the heights beyond it, (which are four thousand six hundred and ninety Paris feet above the level of the Mediterranean,) did I experience the slightest sensation of cold : the day, however, (as has been already noticed,) was especially favourable ; affording us continual sunshine, without one gust of wind ; — *agremens* seldom met with by the Alpine Traveller.

After dining on delicious trout at the village of Simplonⁱ, a little hamlet encircled by the summits of the enormous Alp whose name it bears ; we set out to descend into Italy, through a pass which exhibits scenes it would be vain to attempt particularizing, as they beggar description.

The commencement of the descent exhibits, on each side, lofty and barren rocks, with a consi-

derable space between them ; and, on the left, a thundering torrent : but, soon after quitting the village of Simplon, we found these rocks gradually approach each other, becoming perpendicular, and scarcely leaving sufficient space for the road.

Having crossed the bridges of Lowibach and Kronbach, we arrived at Steig ; where the union of the Khronbach and the Quirna, which descend the glacier of Lavin through a gorge in the rocks to the right, form the river Vedro, or Diverio, whose wild and impetuous course the road follows, till within a short distance of Domo-D'Ossola. About a league and a half from Steig is an isolated inn ; soon after passing which, we entered a narrow ravine, and crossed the river several times, by means of stupendous bridges, till we came to the third Grotto, eighty paces in length ; after quitting which, we approached the magnificent cascade of Frissinone ; whose waters precipitate themselves from a rock so high that they seem lost in æther ere they reach the foaming bed of the Diverio which receives them. After passing this cascade, we entered the fourth Grotto, deemed the most wonderful work of the Simplon ; it being two hundred and two paces in length, lofty in proportion, and cut, with exquisite taste and skill, through solid rocks of granite. Scarcely had we passed this grotto, before a sudden turn of the road presented us with another cascade, formed by the torrent which issues from the gorge of Zwischbergen, and falls perpendicularly and with such

(i) The inn here, *Le Soleil*, is particularly good ; and travellers are, I believe, likewise received at *L'Hospice*.

clamorous violence close to the Traveller, that, startled and alarmed by the scene, we felt for a moment, as if it would be impossible to proceed with safety. Below the gloomy village of Gondo is a chapel which marks the Italian confine; and further still are the Italian hamlets of S. Marco and Isella; at the latter of which Travellers are visited by Milanese custom-house officers, for the purpose of obtaining money. After quitting these sombre hamlets, we entered the still more sombre gorge of Yeselles, empaled by perpendicular rocks, from whose summits fall cascades sufficient to supply whole rivers; and echoing with the tremendous roar of the Diverio; whose waters rush furiously through enormous fragments of dissevered rocks, sometimes exhibiting all the colours of the rainbow, and at others boiling and foaming into gulfs, which can only be compared to the Chaos of Milton and the *Inferno* of Dante. This narrow, awful, and appalling gorge extends to Divedro; a place said to stand at the height of one thousand seven hundred and eighty-two Paris feet above the level of the Mediterranean sea; but situated on a fertile, and indeed a pleasant spot, notwithstanding

the gloomy aspect of the mountains by which it is encompassed^k. From Divedro we descended into another equally wild and narrow glen, called Val-Divedro; crossing two bridges, and driving through the fifth and last Grotto, eighty paces in length. We then proceeded to Crevola, once more crossing the Diverio on a magnificent bridge, sixty paces in length, and deemed a master piece of architecture. Hence, as we approached Domo D'Ossola, the rocks and mountains gradually receded; till the base of the Simplon presented a landscape thickly studded with villages and vineyards; and the rich and extensive plains of Italy opened to our view; forming a delicious and most striking contrast to the sublime and terrific solitude from which we had so recently emerged.

The descent, from the village of Simplon to Domo-D'Ossola, is usually accomplished in five hours and a half; and the latter town contains two good inns^l.

Wishing to visit the Borromean Islands, on our way to Milan, we embarked at Baveno^m, on the Lago Maggiore; previously pursuing the great military road, (which extends to Milan;) and passing two fine bridges; opposite to the latter of which is the

(k) Divedro contains a tolerable inn.

(l) The *Hotel de la Ville*, and The *Hotel d'Espagne*.

I have passed the Simplon twice; namely, in May, 1817; and in June 1819: the first time travelling *en voiturier*, the second time going post; and the number of hours employed in crossing this Alp, was both times precisely the same. From Brigg to the village of Simplon, (as I have already mentioned,) we were six hours and a half in ascending; and thence to Domo-D'Ossola five hours and a half in descending; from Domo D'Ossola to the village of Simplon we were seven hours in ascending; and thence to Brigg five hours in

descending. The most favourable season for passing the Simplon is between the middle of June and the end of October. During winter, carriages are usually dismounted, and put into *Traineaux*, if the snow be deep.

(m) It is possible to embark at Fariolo, the post previous to Baveno; but the latter is the more convenient place; because boats are always in waiting there to convey Travellers to the Borromean Islands and the Lake of Como: the price of a boat, for the former expedition, being four livres per rower; and the time requisite for seeing the islands five or six hours. The inn at Baveno is tolerably good.

Valley of Mont-Rose, an Alp very little inferior in height to Mont-Blancⁿ.

The Lago Maggiore, sometimes called Lago Locarno, and anciently *Verbanus*, is reputed to be about fifty-six Italian miles in length, about six in breadth, and, toward the centre, about eighty fathoms deep. The picture, presented by this Lake, is enchanting; its banks being adorned by forest-trees, olives, and vineyards, interspersed with hamlets, white as snow, and enriched with villas and other edifices, remarkable for the variety and elegance of their construction; while, on its bosom, rise three little Islands; two of which contain palaces and gardens belonging to the family of S. Carlo Borromeo. Isola Bella generally strikes Travellers as the most beautiful of these islands^o. Half a mile distant from Isola Bella, toward the west, is Isola Peseatori; and about a mile distant, toward the north, Isola Madre. The passage from Isola Bella to Isola Madre seldom occupies more time than half an hour. The latter, at which we landed first, is about half a league from the shore, and consists of four gardens, or rather terraces, one above the other, embellished with luxuriant flowers, shrubs, and forest-trees; and crowned by a Palace, where the objects best worth notice are—a Madonna and Child, with other pictures, all painted on marble, and attributed to Perugino—S. Thomas Aquinas, as-

cribed to Guercino—S. Geronimo, ascribed to Correggio—Erasmus, and Belisarius, ascribed to Schidone—a painting on marble, supposed to have been done by Albano—the prodigal Son, ascribed to Guercino—a portrait, ascribed to Titian—a smith's shop, by Bassano—the Madonna, our Saviour, &c., ascribed to Giordano—landscapes, by Tempesta^p—four cattle pieces, together with some paintings attributed to Giovanni Belino, Andrea, del Sarto, and Annibale Caracci.

We proceeded next to Isola Bella, which consists of eight terraces, one above the other, carpeted with odoriferous flowers, enriched with exotics, refreshed by fountains, shaded with forest-trees, and crowned by a noble palace, which contains Paintings by Tempesta, a fine Bust of S. Carlo Borromeo, by Franchi^q; and a large subterranean apartment, fitted up to imitate a series of grottoes, in a manner equally singular and tasteful; and which, during hot weather, must be delicious. After viewing this abode of Calypso, we embarked for Sesto-Calende; landing, however, by the way, at Arona; and then walking about three-quarters of a mile, through a beautiful country, to see the celebrated colossal Statue of S. Carlo Borromeo, which was executed, in bronze, by Zonelli, and measures an hundred and twelve feet in height, reckoning the pedestal. This statue is erected on a hill

(*n*) The valley of Mont-Rose possesses gold-mines; and the grapes here are trained round trees whose branches are so managed as to resemble baskets.

(*o*) This island contains an inn furnished with clean beds, and where good dinners may be procured at four francs a head.

(*p*) This artist, after having murdered his wife, in order to espouse a prettier woman, took refuge here.

(*q*) S. Carlo Borromeo is universally acknowledged to have been a peculiarly benevolent character; one of his family was as notoriously wicked; and the rest, though worthy, in the common acceptance of the word, were not in any respect distinguished: a circumstance which occasioned the following remark,—“That one Borromeo belonged to Heaven, another to Hell, and the remainder to Earth.”

that overlooks Arona, the birth-place of S. Carlo, who is represented as giving his benediction, with one hand, to the Mariners of the Lake, and holding a book with the other. This is one of the largest statues now existing in Italy; and so enormous are its dimensions, that the head alone will contain four persons seated round a table, and one person may stand in the nose.

At Sesto, we rejoined our carriages; which went by land to Belgirata^r and Arona, and then crossed the Ticino, in a *pont-volant*, at the entrance of the first-named town. The road between Baveno and Sesto exhibits another fine work of the Simplon, walls of an immense height, which prevent the waters of the Lake from overflowing the country.—Sesto-Calende is beautifully situated on the Ticino, at the commencement of the plains of Lombardy; and persons, who like water-carriage, may go from this town, or even from Baveno, or Fariolo, to Milan, in the boats of the Lago Maggiore^s: we, however, proceeded by land, through a delightful country, to Somma; where, close to the great road, grows a cypress of extraordinary magnitude, and, according to tradition, planted previous to the birth of our Saviour. Scipio's first battle with Hannibal took place near Somma. Hence, to Gallarate, we passed over heaths adorned by fine woods interspersed with beautiful broom; and between Gallarate and Castellanza, part of the country is of the same

description, except that it exhibits pretty paths cut through under-wood of chesnut and oak. On approaching Ro, we drove between corn-fields, meadows, hamlets, and villas, to the *Church of Nostra Signora de' Miracoli*; built after the designs of Tibaldi, and adorned with good paintings, by Procaccino, &c. The inside of this church does honour to its architect; and the façade, erected by Pollach, is adorned with two *bassi-rilievi*; one of which represents the Salutation, and the other the Presentation in the Temple. The country between Ro and Milan is flat, well cultivated, and beautifully adorned by acacia and tulip-trees, which flourish here with peculiar luxuriance. But the greatest ornament of the approach to Milan, the triumphal Arch, intended as a termination to the avenue of the Simplon, on one side, and as a decoration to the Forum, on the other, is, alas, unfinished! The commencement of this magnificent work, however, particularly merits attention. Four gigantic columns, each hewn out of a single block of marble, were designed to support its two façades, the bases of which alone are completed; one side being adorned with beautiful figures in *basso-rilievo*, representing France, Clio, Calliope, and Italy; and the other side embellished with *bassi-rilievi*, almost equally beautiful, and representing Hercules, Mars, Minerva, and Apollo: while, in surrounding out-houses, are deposited still finer *bassi-relievi*, relative to the achievements of Na-

(^r) A good inn here, *L'Albergo Borromeo*.

(^s) Public boats go from Sesto to Milan every morning, between the hours of five and seven, and take Passengers at one

paul a head. Private boats, large enough to contain a carriage, may be hired at Baveno for twenty-eight, or, at most, thirty francs to go down the Lago Maggiore to Sesto.

poleon ; together with capitals of pillars, and other architectural decorations, highly creditable to the talents of Cagnola, under whose orders this work was begun.

Milan, in Italian *Milano*, and anciently denominated *Mediolanum*, (supposed to have been founded by the Gauls 590 years before the Christian era,) is seated on a peculiarly fertile spot, between the rivers Adda and Ticino, and intersected by three navigable canals, one of which extends to Pavia. Milan contains about 130,000 inhabitants ; and may be called a handsome town, though its buildings, in point of architecture, are, generally speaking, faulty : its climate, during winter, is very cold ; during summer, extremely hot ; and frequently damp and unwholesome during autumn and spring^t. Its *Duomo*, or Cathedral, the largest church in Italy, S. Peter's excepted, is a Gothic edifice of white marble, begun in the year 1386 : but the exterior part was left unfinished till the reign of Napoleon, who ordered it to be completed, after the designs of Amati ; and though much had been accomplished, much still remained undone, when the Emperor of Austria resumed the government of the Milanese : it is said, however, that Napoleon's plan will still be followed. This cathedral, in length 449 Paris feet, in breadth 275, and in height 238, to the top of the cupola, is divided into five parts, by an hundred and sixty immense columns of marble, and paved with the same material. The interior ornament of the principal door is supported by two

columns of granite, called *Migliaruolo*, and found in the beds of the neighbouring lakes and torrents. The interior and exterior distribution of the choir were executed under the orders of Pellegrini ; the Sarcophagus of Gian-Giacomo de' Medici was designed by Buonaroti ; and the bronze ornaments were made by Leoni. The Statue of S. Bartholomew is by Agrati ; the Cupola, situated in the centre of the choir, is by Brunellesco ; and, immediately underneath, in a subterranean Chapel, most sumptuously decorated, rest the mortal remains of S. Carlo Borromeo, enclosed by a crystal sarcophagus adorned with silver gilt : his countenance, part of the nose excepted, is well preserved ; his robes, crosier, and mitre, are superb ; and silver *bassi-rilievi*, executed by Rubini, after the designs of Cerano, and representing the great features of the exemplary life of S. Carlo Borromeo, embellish the walls of this chapel. A staircase, consisting of 468 steps, leads to the top of the cathedral ; and it is impossible to form a just idea of the exterior decorations of this immense and venerable marble pile, without ascending to its roofs ; where alone the fret-work, carving, and sculpture, can be viewed to advantage. The three finished sides of the exterior walls are covered with *bassi-rilievi*, statues, and groups of figures ; several of them well executed : while every spire, or needle, is crowned with a statue, rather larger than life ; and among these, there appears to be more than one likeness of Napoleon^u.

The Church of S. Alessandro

(t) The irrigation of the rice-fields, with which the Milanese abounds, contributes to render the air, at times, insalubrious.

(u) Cathedrals, in Italy, are always open from sun-rise till sun-set ; other churches are usually opened at six or seven in the

possesses considerable merit with respect to architecture, together with good frescos in its cupola; and its high altar and Ciborio^v are remarkably handsome.

The Church of S. Lorenzo, an octagon edifice, (adjoining to which is a building that resembles an ancient Bath,) is embellished by handsome columns, whose bases appear to have been originally the capitals of pillars, belonging, as tradition reports, to a Temple of Hercules, which once stood near this spot; and, before the church of S. Lorenzo, is the only specimen of ancient Roman architecture now remaining at Milan; namely, a Portico, supported by sixteen beautiful fluted columns of the Corinthian order, with an entablature, which bears an inscription in honour of the Emperor Verus.

The Refectory of the suppressed Convent of S. Maria delle Grazie is embellished with Leonardo da Vinci's celebrated fresco of the last supper; and although this masterpiece has suffered cruelly from time and ill treatment, it is still in sufficiently good preservation to be highly interesting^w.

The College of Brera, now the Gymnasium, or Palace of Arts and Sciences, contains a fine collection of pictures, among which are the following: *First room.* (Frescos) three boys playing on musical instruments, by Gaudenzio Ferrario. *Second room.* The Magdalene and our Saviour, by Lodovico Caracci—two pictures of Saints,

by Procaccino—our Saviour bearing his cross, by Daniello Crespi—S. Sebastiano, by M. A. Caravaggio—our Saviour and the Woman of Samaria, by Annibale Caracci—Abraham dismissing Hagar, by Guercino!!!—The Madonna, our Saviour, God the Father, &c., by Albano—head of our Saviour, by Guercino!—The Madonna, our Saviour, S. John, and S. Petronio, (the Patron of Bologna,) by ditto—a dance of winged Loves, by Albano!!—the last supper, by Rubens—the Woman detected in adultery, by Agostino Caracci—the ascension of the Madonna, by Paris Bordone—the ascension of our Saviour, by Giulio Romano—the nativity, by ditto—the baptism of our Saviour, by Paris Bordone—our Saviour dead, by Salmezziga—S. Peter and S. Paul, by Guido!—*First division of the second room.* Saints adoring the cross, by Tintoretto—the Madonna, our Saviour, and Saints, by Savoldi—the Woman detected in adultery, by Palma Vecchio—our Saviour supping with the Pharisee, by Paolo Veronese—S. Francesco, by Palma il Giovane—the marriage in Cana of Galilee, by Paolo Veronese—our Saviour dead, by Tintoretto—the Madonna, our Saviour, and Saints, by Giulio Romano!—our Saviour dead, by Benvenuto Garofalo!—*Second division.* Several curious old pictures.—*Third division.* Portrait of Solomon—ditto of Ann. Caracci—ditto of Procaccino—the Madonna and Saints, by

morning, shut at twelve; opened again at three in the afternoon, and shut at five or six. From the middle of Lent till Easter, the finest altar-pieces are covered. The common fee, to the Sacristan of a church, is from one to two pauls. Palaces are usually shown from nine or ten in the morning till twelve, and from three till

five in the afternoon. The common fee, at a palace, is from three to five pauls, according to the size of the party.

(v) The tabernacle wherein the Host is kept.

(w) The late Viceroy of Italy had a fine copy taken of this fresco, and did every thing in his power to preserve the original.

Pompeo Battoni—S. Girolamo, by Subleyras—Souls delivered from Purgatory, by Salvator Rosa!—a large landscape, by N. Poussin—ditto, by Salvator Rosa—the Madonna, our Saviour, and Saints, by Luca Giordano.—*Third room.* The Madonna, our Saviour, and S. Francesco, by Vandyck—the head of a Monk, by Velasquez! *Fourth room.* The Madonna, our Saviour, &c., in the first manner of Correggio—the marriage of the Madonna, in the first manner of Raphael—our Saviour dead, by Giovanni Bellino; and a sketch, by Andrea del Sarto.

The Gymnasium contains casts of all the finest statues of antiquity, a particularly well furnished Observatory, a good Library, and a Botanic Garden.

The Ambrosian Library, founded by Cardinal Federigo Borromeo, contains above thirty-five thousand printed volumes, together with between fourteen and fifteen thousand precious manuscripts, among which are those of Leonardo da Vinci, accompanied by his drawings—a Virgil, with annotations by Petrarca, in his own hand-writing—a Pliny—a Plato and a Cicero of the second century—and a Josephus written on papyrus, and written on both sides of each leaf. This library likewise contains the following paintings: A Holy Family, by Titian—sketches, by Pietro da Cortona—the original sketch of the School of Athens, by Raphael, well preserved, and most valuable!!—a fine copy of Leonardo da Vinci's painting of the last supper—a sketch, by Raphael, of part of the battle of Constantine!—a Holy Family, by Bernardino Luino, the contemporary and rival

of LeonardodaVinci!—the head of our Saviour, by Luino—our Saviour dead, by Titian—sketches of the last judgment, by Buonarroti—sketches, by Polidoro da Caravaggio, and other great masters—a miniature of the celestial regions, by Albano!! and a fresco, by Luino, representing our Saviour crowned with thorns.

The Great Hospital and the Lazzaretto merit notice; the latter is just beyond the eastern gate of the city.

The Marengo-Gate, a simple and elegant specimen of Ionic architecture, bears the following inscription: “ *Paci Populorum Sospitæ.* ”

The Amphitheatre, situated near the Forum, is a magnificent building, erected after the designs of Canonica, and large enough to contain 36,000 spectators. The *pulvinare*, and the principal entrance of this edifice, especially deserve attention.

The Theatre of La Scala, built after the designs of Piermarini, is deemed, with respect to architecture, the most beautiful opera-house in Europe; and, except the great theatre at Parma, and that of S. Carlo at Naples, it is the most spacious. The stage decorations also are particularly splendid and classical, and the orchestra is, generally speaking, the best in Italy: but the circumstance most creditable to this, and indeed to every other theatre on the Continent, is that perfect decorum which enables ladies (though unattended), to go, return, and even walk, from box to box, without the slightest chance of receiving an insult.

Milan contains other theatres; namely, the *Canobiana*, shaped

like La Scala, but not so large ; *the Teatro Re* ; and *the Carcano*, built by Canonica.

The principal promenades are, the Ramparts, the Corso, and the Esplanade, between the town and the Forum ^x.

The environs of Milan boast a considerable number of handsome villas, among which is that which was presented by the citizens to Napoleon.

Monza, about three leagues north of Milan, likewise contains a superb royal residence, built after the designs of Piermarini ; and another, called *Pelucca*, celebrated for its stud of horses. At *Monza* Charlemagne was crowned king of Lombardy ; and in the Cathedral there is the ancient crown of the Lombard kings, commonly called "The iron crown," because its inside is lined with some of that metal, said to be composed of the nails with which our Saviour was fastened to the cross. The outside of this diadem is gold, studded with precious stones ^y.

On quitting Milan we took the Bologna road, traversing a luxuriant country, which abounds with fields of rice, and every other kind of grain, vineyards, and streamlets, for the purposes of irrigation, and exhibits not a single inch of fallow land ; this last, however, is a thing rarely seen in Italy, where the husbandman no sooner reaps one crop than another succeeds, to the number of four or five in a twelvemonth. The road is, generally speaking, flat, and bordered with towns and villages, so far as Lodi, which stands on an

eminence, near the Adda, is well built, and contains about 12,000 inhabitants. The most remarkable of its churches, *L'Incoronata*, was erected according to the design of Bramante, and adorned with frescos and paintings in oil by Callisto, the pupil of Titian : but what chiefly renders this town interesting is that, at the bridge of Lodi, Napoleon gained one of his most memorable victories ^z. The little province, of which Lodi is the capital, usually gives food to thirty thousand cows ; and its cheese, improperly called Parmesan, is most excellent. Hence we proceeded to a troublesome Austrian custom-house, near the Po ; and then crossed that fine river, on a *pont-volant*, to Piacenza. This town, seated in a rich and pleasant country, contains several objects of interest ; namely, the *Cathedral* and the *Church of La Madonna della Campagna*, both adorned with good paintings, the cupola of the former being by Guercino, the angles by Francesconi, and the ceiling above the great altar, and frescos behind it, by Lodovico Caracci and Procaccino. This church is likewise adorned with a picture of S. Corrado, by Lanfranco, and another of S. François Xavier, by Fiamingo ; the Angels, in fresco, which surround the latter, being likewise by Fiamingo ; and the ascension, on the ceiling of one of the chapels, by the same master. *The Church of the Canonici regolari di S. Agostino*, designed by Vignola ; *the Town-hall*, by the same architect ; and *two equestrian*

(x) Among the principal hotels are, *The Albergo Reale*, *The Albergo della Gran-Bretagna*, *The Croce di Malta*, *I tre Re*, and *Il Pozzo*.

(y) From Milan it is easy to make an excursion to Pavia, either by land or water ;

the latter town being only seven leagues distant from the former.

(z) From Lodi there is a road, by Cremona and Mantua, to Bologna ; and to the east of Lodi is the road through Brescia and Verona to Venice.

Statues, the one representing Ranucolo, and the other Alessandro Farnese, by Francesco Moca, also merit notice. Piacenza, though large, is built entirely of brick, not even its palaces excepted; it contains a pretty theatre and good hotels^a. Here commences the ancient *Via-Flaminia*, constructed during the consulate of Lepidus and Flaminius, and leading to the *Via-Emilia* in Romagna; and not far hence flows that memorable torrent, the Trebia, whose immense bed travellers drive through on their way to S. Giovanni, in the road to Tortona.

At the distance of half a mile from Piacenza, we crossed a bridge thrown over the Po, having, to our right, the lofty mountains of the Apennine, with villages and farms at their base; and to our left a plain, watered by the above-named river. Midway to Fiorenzuola we traversed, on a stone-bridge, a torrent called the Nura, and thence drove through the bed of the Larda, always dry in summer, and provided with a narrow bridge, over which carriages pass when the stream is swoln by winter rain. We then proceeded through Fiorenzuola, a small town where, however, there are good inns, to Borgo-San-Donino, seated on the Stirone, and not far distant from what are supposed to be the ruins of the ancient *Julia Chrisopolis*. The cathedral at S. Donino merits notice, as does the edifice converted, by order of Napoleon, into an Asylum for the Poor^b. A few miles from this town stands Castel-Guelfo, celebrated for having given its name to the Guelfs, whose strife with the Ghibellines bathed Italy in blood. Beyond Castel-

Guelfo we passed, on a *pont-vo-lant*, the Taro, after heavy rains a dangerous torrent, but over which a magnificent Bridge, begun by Napoleon, is now on the point of being finished by Maria-Louisa.

After traversing a rich and beautiful valley, adorned with villages and vineyards, we arrived at Parma, a handsome town, which derives its appellation from the river that runs through it. The walls of Parma are between three and four miles round, and the inhabitants are said to amount to 35,000; but, nevertheless, this city looks deserted and melancholy.

The Cathedral, built, like all the other public edifices, of brick, is a spacious Gothic structure, containing a high altar, richly decorated with precious marbles, and a cupola finely painted by Correggio, but cruelly injured. Over the organ are the families of Correggio and Parmigianino, painted by themselves, and tolerably well preserved; and on the sides of the principal door, are portraits of those great artists, likewise painted by themselves. This church also contains a monument to the memory of Petrarca.

The Church of S. Giovanni Evangelista, built with majestic simplicity, is embellished with frescos by Correggio and Parmigianino; the former of whom has represented, in the cupola, our Saviour ascending to Heaven, and the Apostles witnessing his ascension!

The Stoccata, built after the design of Bramante, does honour to the taste of that distinguished architect, and is adorned with fine paintings, namely, Moses break-

(a) *The Albergo delle tre Ganasce*, and *S. Marco*.

(b) S. Donino contains two inns, *La Croce bianca*, and *The Albergo del Angelo*.

ing the tables of the law, by Parmigianino ; three Sibyls, by ditto ; another Sibyl, by Mazzuolo, and frescos in the cupola by Correggio.

The Convento delle Monache di S. Paolo contains a room adorned with frescos by Correggio, and deemed the most beautiful work of its kind he ever executed : the subject seems to be Diana triumphant, accompanied by Genii.

The royal Academy contains a fine collection of pictures, among which are the adoration of the Magi, by Agostino Caracci—the Ascension, by Raphael—the marriage of the Madonna, by Procaccino—the deposition from the cross, by Schidone—the martyrdom of two Saints, by Correggio—the repose in Egypt, by ditto—the descent from the cross, by Correggio—the Holy Family, by Parmigianino—a fresco, representing the Madonna and our Saviour, by Correggio!!!—a fresco, representing the Madonna crowned, by Annibale Caracci!!—and S. Girolamo, by Correggio.

The Library belonging to the academy is adorned with a fresco by Correggio, representing the Madonna crowned ; and another room contains the death of the Madonna, by Lodovico Caracci.

The great Theatre, designed by Vignola, and built of wood, is the most spacious, and, in point of architecture, the most perfect edifice of its kind in Italy : it contains, with ease, five thousand spectators, (some authors say, nine thousand,) all of whom can see every thing which passes on the stage, and hear every syllable spoken by the actors, even though uttered in a whisper. This fine

specimen of architecture, however, is now so entirely out of repair, that a few years may probably reduce it to a heap of ruins.

Adjoining to the great Theatre is another, built after the design of Bernini, and, comparatively speaking, small ; as it does not hold more than two thousand spectators.

Parma contains good Hotels^c.

Just beyond one of the city gates is the *Palazzo-Giardino*, embellished with fine frescos by Agostino Caracci : nine miles distant, on the way to Casal-Maggiore, is *Colorno*, a large palace, adorned with two statues ; one representing Hercules, the other Bacchus ; and both found in the Orto Farnese, at Rome : and thirteen leagues distant, at the base of the Apennine, are the ruins of *Velleia*, a Roman municipal city, which was buried by the sudden fall of a mountain supposed to have been undermined by a subterraneous water-course. This melancholy event took place in the fourth century ; and from the number of human bones found at Velleia, when it was excavated in 1760, there seems reason to fear the inhabitants had no time to escape^d.

From Parma we traversed a rich and beautiful country to S. Ilario ; passing, on quitting the Duchy of Parma, the Lenza on a magnificent bridge ; and then crossing the Crostolo, on another bridge, previous to our arrival at Reggio. This town, anciently *Regium Lepidi*, and seated on the Crostolo, is said to contain nearly 16,000 inhabitants. *The Cathedral* here merits notice ; as one of its chapels contains good

(c) *La Posta* is the best.

(d) Velleia is much nearer to Fiorenzuola than to Parma.

pictures: but what particularly renders this spot interesting, is its having given birth to that greatest of Italian poets, Ariosto: indeed, the soil seems to have been prolific of genius, for between Reggio and Modena we passed within a league of Correggio, the birth-place of the great painter who bears its name. Reggio contains three Hotels^e.

Driving through Rubiera^f, where Travellers who arrive after dark find the gates shut, and are compelled to wait till permission be obtained to have them opened, we traversed a fine bridge thrown over the Secchia, and then passing near a splendid column erected (as we were told) in honour of Napoleon, found ourselves at Modena, anciently *Mutina*; a small but handsome city, situated amidst luxuriant pasturages; and, of late years, much improved. The Gates are handsome; the Ramparts form a beautiful promenade round the town; the streets, in general, are straight, wide, and clean; and the Strada-maestra (part of the ancient *Via-Emilia*) is magnificent. *The Cathedral* contains a picture of the presentation, by Guido; and *the Campanile*, built of marble, is one of the loftiest towers in Italy. *The Churches of S. Vincenzo and S. Agostino* merit notice; as does *the public Library*, which is well stored with valuable manuscripts and rare editions of printed works. The university has long been celebrated; and *the Palazzo Ducale* contains a sumptuous hall, painted by Francesconi; together with a small but choice collection of pic-

tures; among which are, the adoration of the Magi, by Procaccino—the crucifixion, by Andrea Mantegna—the Madonna, the Saviour, and several other figures, by Garofalo—the Holy Family, by Andrea del Sarto—four landscapes, by Salvator Rosa—five paintings, by Annibale Caracci—the Saviour on the cross, by Guido—the martyrdom of S. Peter, by Guercino—S. Rocco, by Guido—Roman charity, by Sacchi—a small painting of the Saviour on the cross, and the Madonna standing near, by Guido—and the head of the Madonna, by Carlo Dolci. Modena contains public Baths, a Theatre, a public Walk, and several private Collections of pictures, most of which are said to be upon sale. It likewise still contains the *Secchia*, or Bucket, immortalized by Tassoni; but this object, so interesting to lovers of poetry, is now removed from the cathedral, where it used to be exhibited, and withheld from public view, because placed under the care of the Municipality.

Modena afforded an asylum to Brutus after the assassination of Cæsar; and is also famous for having given birth to Muratori, Vignola, and Tassoni, the Author of the *Secchia Rapita*.

After bidding adieu to this city, we crossed the Panora, on a fine bridge newly constructed, which marks the limits of the Duchy; thence proceeding to Castel-Franco; where we observed the lotus growing luxuriantly in the ditch that encompasses the Fort: and this being the first town of the Papal dominions, we were obliged

(e) *La Posta—Il Giglio*—and *l'Albergo di San-Giovanni*.

(f) Rubiera, or Marsalla, for it seems to have both names, boasts but one tolerable

inn; and that stands beyond the bridge, on the road to Modena.

(g) *The grande Albergo Reale*, at Modena, is an excellent hotel.

to fee the Custom-house Officers, that our baggage might escape examination. We then crossed the Reno, on another fine bridge, and entered Bologna, by the ancient Roman road, through a rich and beautiful Alpine country.

Bologna, seated on the Reno, at the base of the Apennine, is supposed to have derived its name from the Galli-Boïonienses, who called it *Boïona*, which time changed first into *Bononia-Felsinia*, and at length into Bologna: but, be this as it may, the city is of high antiquity, well-peopled, commercial, wealthy, and situated in a salubrious, though not a warm climate: its walls are from five to six miles round; and its population is supposed to amount to 60,000 inhabitants; indeed, some authors rate it much higher. Bologna has twelve gates; the handsomest of which are those of Modena, Ferrara, and Bonaparte.

The Cathedral, erected in 1600, contains the last work of Lodovico Caracci, namely, a fresco representing the Annunciation! it adorns the sanctuary. In the Chapter-room is a picture of S. Peter and the Madonna bewailing the death of our Saviour, by the same master; who has likewise adorned the bottom of the choir with a fresco of our Saviour giving the keys of Paradise to S. Peter. Below the choir is a curious Crypt.

The Church of S. Petronio, built in 432, and repaired in 1390, is large; and, on account of its antiquity, curious. Charles v., was crowned here, by Clement vii.; and this edifice contains the celebrated meridian of Cassini, the gnomon of which is eighty-three feet in height.

The Dominican Church con-

tains good paintings; among which is the *Paradise of Guido*, one of his finest compositions in fresco!

Lo Studio, the Palace of the University, was designed by Vignola, and contains a Statue of Hercules in bronze; a Museum of Natural History; an anatomical Theatre; a Cabinet of Antiquities; and a Library rich in manuscripts and books of Science. This celebrated University, supposed to have been founded by the Countess Matilda, once contained six thousand Students, and seventy-two Professors.

The Accademia delle belle Arti is adorned with a fine, though not a numerous, collection of pictures; among which are the conversion of S. Paul, by Lodovico Caracci—S. Girolamo, by Agostino Caracci—S. Bruno, by Guercino—the Madonna della Pietà, by Guido—S. Cecilia, by Raphael—the massacre of the Innocents, by Guido—a fine picture, by Parmigianino—the head of Guido, by Simone da Pesaro—the portrait of S. Andrea Corsini, by Guido; and two large pictures, by Domenichino.

The Palazzo-Marescalchi, and the *Palazzo-Ercolano*, likewise contain good pictures.

The Tower of Asinelli, built in 1119, is three hundred and twenty seven feet high, and said to be the loftiest edifice of its kind in Italy. *The neighbouring Tower*, built in 1110, is an hundred and forty feet in height, and from eight to nine feet out of the perpendicular.

A handsome Fountain, adorned by a colossal statue of Neptune, called the *chef-d'œuvre* of Giovanni di Bologna, embellishes the Piazza del Gigante; and through this city runs a Canal, by the aid of which Travellers may go by

water to Ferrara, and thence embark on the Po for Venice.

The Theatre here is one of the largest in Italy; and the façades of the palaces, and other buildings, are magnificent; but the streets appear narrow, from being lined almost universally with porticos; and this circumstance, combining with the want of spacious squares, diminishes the beauty of the town, by giving it a sombre appearance^h. Travellers, on arriving here, are greeted by an excellent band of musicians; who, after having played a few tunes, are well satisfied with a fee of two or three pauls.

Bologna gave birth to Guido, Domenichino, Albano, Annibale, Lodovico, and Agostino Caracciⁱ, and Benedict XIV.: and among its natural curiosities is the phosphorescent stone, found near the city, on Monte-Paderno.

About one mile distant from the walls is *the Campo-Santo*, once the Certosa-Convent: and here lies the celebrated Singer, Banti, whose vocal powers not long since captivated Europe. This repository of the dead is well worth notice; and its Church contains paintings by Cesi, Guercino, Guido, &c.

The Church of the Madonna della Guardia also merits notice; as it is approached by a Portico, consisting of six hundred and forty arches, built at the expense of various individuals, corporations, and ecclesiastical establishments; the whole being three miles in length, and extending from the city to the church, which is mag-

nificently placed, and somewhat resembles the Superga near Turin.

Persons who enjoy fine scenery and good paintings should likewise visit *S. Michele in Bosco*, once a Convent belonging to the Olivetans. The Portico of the Church is adorned by the pencil of Cignani; and one of the chapels contains a picture, by Guercino, representing Bernardo Tolomei, the Founder of the Order, receiving his statutes from the hands of the Madonna. In the Convent are several fine works by Lodovico Caracci; and one picture by Spada. The situation of this building is delicious.

I will now close my account of Bologna, by observing, that persons who visit Italy for the purpose of educating their children, would do well to reside in this last-named city, where masters of every description may be obtained on moderate terms.

Between Milan and Bologna the road is excellent, and does not pass over one high hill: and from Bologna we crossed the Apennine to Florence by a road which, though hilly, is excellent, and in great measure newly constructed under the direction of the Cav. Fabbioni.

The time usually employed in accomplishing this journey, either with post-horses, or *en voiturier*, is from fourteen to fifteen hours. The ascents and descents are more rapid than those of the Simplon; though not sufficiently so to render a drag-chain often requisite, even for heavy carriages; and the paved gutters, intersected by small wells, made to receive

(h) The best Hotels here are, the *Grande Albergo Imperiale*, and *S. Marco*.

(i) Annibale Caracci was designed for a goldsmith; but his uncle, Lodovico, observing that both Annibale and his brother, Agostino, were blessed with great abilities,

took upon himself the office of instructing them in painting; and so much did they profit by his lessons, that their memory must be for ever honoured by true lovers of the arts.

the streams which descend from the heights above the road, keep the latter dry, and in good repair.

From Bologna to Pianoro, the first post, we found the country rich and flat ; but at Pianoro oxen were added to our horses, and we began to ascend the Apennine, whose summits presented us with a magnificent view of the plains we had recently traversed, the Alps, and the Mediterranean and Adriatic sea. The wind on this spot is, generally speaking, strong, and particularly cold. Hence we proceeded to the next post, Lojano, where Travellers should not sleep; as the inn affords no comfortable accommodation. From Lojano to Pietramala, the Frontier Custom-house of Tuscany, the ascent continues; and the road winds amidst bold scenery, less sublime than the Alps, but more beautiful. The inn at Pietramala, (about midway between Bologna and Florence,) is provided with several clean beds; and persons wishing to visit the little Volcano, in this neighbourhood, would do well to sleep here. The Volcano is situated on a hill, called Monte di Fo, covered with rocks, and about one mile distant from the inn; but there being neither a carriage nor a mule road to the spot, it is necessary to walk; and less than an hour and a half cannot be allowed

for going and returning. The mouth of this little Volcano disgorges, unceasingly, clear flames, sometimes spreading fifteen feet in circumference, and always burning brightest in wet and stormy weather.

From Pietramala we descended the Apennine to Le Maschere, another Inn, provided with good beds; thence proceeding through a country gradually increasing in richness, till, at length, Val-d'Arno opened to our view, and exhibited, in its centre, the beautiful City of Florence, seated amidst fields teeming with almost every production of the vegetable world, and surrounded by hills clothed with olives and vineyards, and studded with an innumerable host of splendid villas.

Ariosto says of Florence, that, on seeing the hills so full of palaces, it appears as if the soil produced them. "And if thy palaces, (continues he) which are thus dispersed, were concentrated within one wall, two Romes could not vie with thee."

The approach to Florence for several miles displays a richness of cultivation unrivalled, perhaps, in any country, (the environs of Lucca excepted:) and the entrance to the city, this way, through the Porta-San-Gallo, is strikingly magnificent^k.

(k) All the Gates of Florence are shut when it becomes dark, except the Porta-San-Gallo.

CHAPTER III.

FLORENCE.

Origin and present appearance of Florence—Palazzo-Vecchio—Loggia—Piazza del Granduca—Fabbrica degli Ufizi—Magliabechiana Library—Royal Gallery—Palazzo-Pitti—Giardino di Boboli—Museo d'Istoria Naturale—Duomo—Campanile—Baptistery—Chiesa di San Marco—S. S. Annunziata—S. Maria Maddalena dei Pazzi—Santa Croce—S. Lorenzo—New Sacristy—Old Sacristy—Capella de' Medici—Mediceo-Laurenziana Library—Chiesa di Santa Maria Novella—D'Or-San-Michele—Di San-Spirito—Del Carmine—Di S. Trinità—Di S. Ambrogio—Di S. Gaetano ; &c.—Reale Accademia delle belle Arti—Oratorio dello Scalzo—Palazzi Gerini—Riccardi—Corsini—Mozzi—Buonaroti—Strozzi—Uguccioni—Casa dei Poveri—Spedale di Bonifazio—Spedale di Santa Maria Nuova—Spedale degl' Innocenti—Column in Via Romana—Column near the Ponte S. Trinità—Column in the Piazza del Duomo—Bronze Wild Boar in the Mercato nuovo—Pedestal near the Church of S. Lorenzo—Group of Hercules and Nessus—Statue of Ferdinando I.—Porta S. Gallo—Triumphal Arch—Fresco by Giovanni di San Giovanni—Ponte S. Trinità—Theatres—Florentine Mosaic Work, and Sculpture in Alabaster—Accademia della Crusca—Hotels—Provisions—Water—Climate—List of objects best worth notice, as they lie near each other.

FLORENCE, in Italian, Firenze, which signifies, in the Etruscan language, a red lily, (actually the arms of the city,) has deservedly acquired the appellation of *La Bella*: it stands (as I have already mentioned) in a luxuriant, beautiful, and extensive plain, encircled by the Apennine; and is said, by some authors, to have been an ancient town of Etruria, afterward inhabited by the Phœnicians; while others suppose it to have been founded either by Sylla's soldiers, or the people of Fiesole: and one thing seems certain, namely, that the choicest part of Cæsar's army was sent to colonize at Florence, (then called *Florentia*,) about sixty years before the birth of our Saviour; and under the dominion of the Roman Emperors it became one of the most considerable cities of Etruria, and was embellished with a Hippodrome, a Campus Martius, a Capitol, and a road, called *Via-*

Cassia. Its walls are six miles in circumference; and contain above 70,000 persons; and the river Arno, (anciently *Arnus*,) which runs through it, is adorned with four handsome bridges: its squares are spacious and numerous; its streets, like those of every large Tuscan city, clean, and excellently paved with flat stones; and, were the façades of all its churches finished, nothing could exceed the elegance of this Athens of Italy.

So many changes have lately taken place at Florence, relative to works of art, &c.; that I trust it will not appear like arrogance in me to give a minute detail of the objects best worth a Traveller's attention; especially as there exists, at this moment, no accurate Florence-Guide.

The Palazzo-Vecchio, adorned with a Tower so lofty that it is deemed a *chef-d'œuvre* of architecture, was built by Arnolfo, the Disciple of Cimabue: and, before

the entrance to this palace, is a Statue, in marble, of David, supposed to be in the act of slaying Goliath, by Buonaroti¹; and a group, likewise, in marble, of Hercules slaying Cacus, by Bandinelli. On the ceiling and walls of the great hall are frescos of the most celebrated actions of the Florentine Republic and the House of Medicis, all by Vasari; except four pictures in oil, one representing the coronation of Cosimo I., by Ligozzi; another the twelve Florentines, at the same time Ambassadors from different States to Boniface VIII., by Ligozzi; a third, the election of Cosimo I., by Cigoli; and, a fourth, the institution of the order of S. Stefano, by Passignano. In this hall, likewise, is a group of Victory with a prisoner at her feet, by Buonaroti! and another group of Virtue triumphing over Vice, by Giovanni di Bologna! The exploits of Furius Camillus are painted *in tempera*, by Salviati, in the Sala dell' Udienza Vecchia.

The Loggia of the Palazzo Vecchio was built after the design of Andrea Arcagna; and is adorned with a group, in bronze, called Judith and Holofernes, by Donatello—Perseus with Medusa's head, in bronze, by Cellini! (the *basso-rilievo* on the pedestal which supports this group is much admired,) a group in marble, of a young Roman warrior carrying off a Sabine Virgin, and her father prostrate at his feet, with the rape of the Sabines in *basso-rilievo* on the pedestal, by Giovanni di Bologna!—two lions, in marble, brought from the Villa-Medici, at Rome—and six antique statues of Sabine priestesses.

(1) Michelangelo Buonaroti was not only the most eminent Sculptor of modern days,

The Piazza del Granduca contains a noble fountain, erected by Cosimo I., after the design of Ammannati—and an equestrian statue of Cosimo I., in bronze, by Giovanni di Bologna! to whom the sea-nymphs and tritons, which surround the fountain, are likewise attributed.

The Fabbrica degli Ufizi, which comprehends the Royal Gallery, was built by Vasari: the exterior part of the edifice is ornamented with Doric columns, forming two magnificent porticos, united at one end by an arch, which supports the apartments occupied by courts of justice; and, over this arch, is a statue of Cosimo I., by Giovanni di Bologna; together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The Magliabechiana-Library, rich in manuscripts and printed books of the fifteenth century, (and where the Florentine academy meet,) is under the same roof with the Royal Gallery; the latter is usually open to the public from nine in the morning till three in the afternoon, festivals excepted.

Staircase leading to the Royal Gallery. Between the windows is the statue of Bacchus, in marble; and, opposite to it, the statue of a Child.

First Vestibule. A statue of Mars, and another of Silenus, with an infant Bacchus, both in bronze—ten busts of the Princes of the House of Medicis, among which is that of the great Lorenzo—four *bassi-rilievi*.

Second Vestibule. A horse in marble; supposed to have originally belonged to the group of Niobe and her Children! Two quadrangular Columns, which

but likewise the Founder of the French School of Painting.

appear to represent the victories by land and sea of the person to whom they were dedicated: on one of these columns rests a head of Cybele; and, on the other, a fine bust of Jupiter—a Wild Boar!! said to be Grecian sculpture—colossal statues of Trajan, Augustus, and a Barbarian-King—two Wolf-dogs—a bust of Leopoldo.

First Corridor. The ceiling of this immense Gallery is adorned with arabesques: round the walls, near the ceiling, are portraits of the most renowned characters of antiquity; comprehending generals, statesmen, princes, and literati; and, on the wall to the left, below the portraits, are paintings of the Florentine school. Here, likewise, is a most valuable collection of busts of the Roman emperors, and many of their relatives, which go round the three corridors. The first corridor contains several curious sarcophagi; one of which, in the centre of this apartment, near the entrance-door, is particularly admired. On the left side are statues of a Wrestler, Mercury, and Apollo, all especially worth notice; as are the statues of Apollo, Urania, and Pan, with the young Olynthus, on the right side; and the two seated figures of Roman Matrons^m, and the group of Hercules killing the Centaur Nessus, at the end.

Second Corridor. On each side near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; here, likewise, are paintings containing the history of S. Maria Maddalena, together with several pieces of sculpture, namely, Cupid; Bacchus and Ampelos; a

Bacchante; Mercury; Leda; Venus rising from the bath; Minerva; or, Pallas-*Athenas*; a round altar! supposed to be the work of Cleomenes; a tripod, dedicated to Mars; a Faun; Gany-mede with the eagle; a torso of a Faun! &c.

Third Corridor. The ceiling of this immense Gallery is adorned with paintings, representing the revival of the Arts and Sciences, with other historical subjects; in which are introduced portraits of all the most eminent characters among the Florentines. On each side, near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; and, on the left side, below the portraits, are paintings of the Neapolitan, and other schools. Here, likewise, is a large number of statues; among which are Marsyas—Bacchus, by Buonaroti—S. John, by Donatello—and a copy of the Laocoon, by Bandinelli—an antique recumbent Statue, in black marble, supposed to represent Morpheus!—David, by Donatello—Bacchus, by Sansovino—Apollo seated—a wounded Soldier—a Discobolus, attributed to Myron! and a Thetis on a sea-horse. This apartment also contains a fine picture of S. Peter healing the lame man at the gate of the temple, by Cosimo Gamberucci; another of the transfiguration, by Luca Giordano; and another of the Madonna, our Saviour, and S. John, copied, by Empoli, from a celebrated fresco, which was painted by Andrea del Sarto, and is now destroyed. Among the most striking busts in the Corridors are those of Nero, Otho, Titus-Vespasian, and Antonius Pius.

(m) One of these is supposed to represent Agrippina, the Mother of Nero.

Cabinet of modern bronzes. Mercury standing on the wind, by Giovanni di Bologna!!—Bust of Cosimo de' Medici, by Cellini! *Bassi-relievi* representing S. Francis Xavier, S. Joseph, and S. Teresa, by Soldani—a recumbent Statue, by Vecchietta of Siena—an anatomical statue, by Cigoli—a Child with wings, attributed to Donatello—David, attributed, likewise, to Donatello—a copy of the Farnese bull—the sacrifice of Abraham, by Ghiberti!—a small copy of the Laocoon!

Cabinet of antique bronzes; enclosed in fourteen glass-cases—the first of which contains, Apis, Jupiter, Neptune, Pluto, and a remarkable head of Saturn; Juno, with Etruscan characters on her hip! a Grecian bust of Minerva, &c. *Second case.* Venus with her attributes—a celestial Venus—a triumphant Venus—an Hermaphrodite!—an Amazon!—Mars armed, &c. *Third case.* Hercules, Bacchus, and Bacchantes—a Faun playing the Doric flute—the labours of Hercules represented by a multitude of small statues—a Genius giving ambrosia to Bacchus! *Fourth case.* Victory, Fortune, Genii, Egyptian divinities; among which is a beautiful Serapis, and Isis, crowned with a disk, holding Horus on her lap. *Fifth case.* Etruscan divinities; a very fine collection, *Sixth case.* Portraits of men and women; fragments of statues, beautifully executed; and a small skeleton. *Seventh case.* Animals of various kinds, which served for votive offerings; symbols, and military ensigns; a hippogriff, a chimæra; a bull with a man's head; a Roman

eagle, which belonged to the twenty-fourth Legion—and an open hand, called by the Romans *Manipulus*. *Eighth case.* Sacrificial instruments, altars, and tripods; a curious sistrum; a mural crown, &c. *Ninth case.* Candelabra and lamps. *Tenth case.* Helmets, spurs, bits, &c., for horses; rings, bracelets, ear-rings, all made of gold; mirrors of white metal; and needles made of hair. *Eleventh case.* Ancient inscriptions graven on bronze—a manuscript, on wax, nearly effaced—Roman scales and weights; &c. *Twelfth and thirteenth cases.* Kitchen utensils—a silver disk! on which is represented Flavius Ardaburius, who was Consul of Rome in 342. *Fourteenth case.* Locks, keys, and some monuments of the primitive Christians; among which is a lamp in the shape of a boat, with a figure of S. Peter at the stern. *Middle of the cabinet.* The Head of a Horse! An Orator, with Etruscan characters engraved on his robe!!—this fine statue was found near the Lake of Perugia—a Chimæra, with Etruscan characters engraved on one of the legs!! it was found near Arezzo—An Etruscan statue of a Genius, or, perhaps, a Bacchus, found at Pesaro!!! A Minerva, injured by fire, but very beautiful; on the helmet is a dragon, the symbol of vigilance and prudence!! This statue was found near Arezzo, and one arm has been restored. Behind the Chimæra is a Torso! and, before it, a Tripod! supposed to have belonged to a temple of Apollo. This cabinet likewise contains four busts, found in the sea, near Leghorn; they appear to be Grecian sculp-

(n) Winckelmann seems to have thought this fine statue the work of a Grecian ar-

tist; especially as Pesaro was a Grecian colony.

ture, and one of them resembles Homer^o.

Hall of Niobe. At the upper-end of this magnificent apartment is the celebrated group of Niobe and her youngest child; supposed to have been done by Scopas; and generally considered as the most interesting effort of the Grecian chisel Italy can boast: it is not, however, perfect; as one of the mother's hands, and one of the child's feet, have been restored. Round the apartment are statues of the other children of Niobe; which seem the work of various artists. The daughter, next to Niobe, on the left, is admirably executed; the opposite statue, on the right, has great merit; the dead son is wonderfully fine; but, considering the fable, it appears extraordinary that the sculptor should have placed him on a cushion. The two daughters on each side of Pædagogus, and the third statue, on the left of the entrance door, have great merit. It is extremely to be regretted that these *chefs-d'œuvres* of art are not disposed in such a manner as to accord with the subject.

The second statue on the left of the entrance door is a Psyche, and has nothing to do with the tragedy of Niobe; but was introduced merely to adorn the apartment; as likewise was the statue of a youth kneeling, and apparently wounded.

The walls of this room are adorned with the following pic-

tures. A portrait of a Princess, resembling Mary Queen of Scotland, by Vandyck. A gipsy telling a young woman her fortune; and the adoration of the Infant Jesus; both by Gherardo delle notti—a Bacchanalian party, by Rubens—a story from Ariosto, by Guido—a man with a monkey, by Annibale Caracci—the Madonna, our Saviour, S. John, &c.; by Fra. Bartolommeo della Porta!—a portrait of Lorenzo de' Medici Duke of Nemours, by Alessandro Allori—the Dispute in the Temple, by M. A. Caravaggio—Mars armed, by Guercino. S. Maria Maddelana, by Carlo Dolci—the Madonna entreating our Saviour to bless the Charitable, called the *Madonna del Popolo*, by Baroccio!—a portrait of the Sculptor Francavilla, by Porbus—a Madonna, by Sassoferato—a head of S. Peter in tears, by Lanfranco.—The martyrdom of S. Stephen, by Cigoli!—S. Clevis, of the Cordeliers, by Carlo Dolci—Elizabeth, Duchess of Mantua, by Andrea Mantegna—the Infant Jesus with Angels, by Albano—and the Madonna, our Saviour, &c.; supposed to have been designed by Leonardo da Vinci, and coloured by Bernardino Luino.

Cabinet of Greek and Latin Inscriptions, Egyptian Monuments, &c. Here are two Egyptian divinities in basalt—sepulchral Monuments—Brutus, by Buonaroti, only just commenced; and above it the first work of that

(o) The Etruscan Bronzes of the Florentine Gallery are supposed to have been executed at a period when Sculpture of this sort had reached its zenith of perfection in Etruria; where, according to Pausanias, bronze statues existed much earlier than in Greece. We are told that Romulus had his statue made of bronze, probably by an Etruscan artist; we are likewise told that

this event occurred about the eighth Olympiad; and it does not appear that the Greeks worked in bronze till about the sixtieth Olympiad. During the infancy of bronze sculpture, the component parts of statues were fastened together with nails: this is exemplified by six female figures of bronze, found in Herculaneum.

artist, (the head of a Satyr) executed when he was only fifteen, and the cause of his introduction to the Platonic Academy. Busts of Euripides — Demosthenes — Aratus — Pythagoras — Sappho — Alcibiades — Sophocles — Aristophanes — Plato — Homer — Seneca — Ovid — Solon — Socrates — Anacreon — Hippocrates, &c.

Cabinet containing portraits of Painters, chiefly done by themselves. In the centre of this apartment is the celebrated Vase of the Villa Medici, adorned with *bassi-rilievi* representing the sacrifice of Iphigenia!! The ceiling is painted by Pietro Dandini: round the walls are portraits of Raphael, Leonardo da Vinci, Buonaroti, Titian, the Caracci family, Domenichino, Albano, Guercino, Guido, Vandyck, Velasquez, Rembrandt, Charles Le Brun, Vander-Werf, &c. &c. The apartment which communicates with this, likewise contains portraits of Painters.—The ceiling is painted by Binbacci; and in the centre of the room is a magnificent table of Florentine Mosaic work^p. Round the walls are portraits of Mengs, Batoni, Reynolds, Angelica Kaufman, and Madame Lebrun: and here, also, is a marble bust of Mrs. Damer, done by herself.

Cabinet containing pictures of the Venetian School. Portrait of a man with his hand on a skull, by Titian—portrait of Sansovino, by ditto—portrait of an old man, by Morone—our Saviour dead, by Giovanni Bellino—a figure in a Spanish dress, by Morone—the Madonna, our Saviour, S. John, &c., by Titian—Venus with her

attendants, and Adonis dead, by Bonvicino--portraits of Francesco Duke of Urbino, and his Duchess, by Titian!—four heads, by Paolo Veronese, Paris Bordone, Tiberio Tinelli, and Campagnola—two dogs, by Bassano—portrait of Giovanni de' Medici, the father Cosimo I, by Titian!—the marriage at Cana in Galilee, by Tintoretto—portrait of a man in black with red hair, by Bordone—the Madonna, our Saviour, and S. Catherine, who is offering him a pomegranate, by Titian!! and the portrait of a woman with flowers, commonly called The Flora! by the same master—the Crucifixion, by Paolo Veronese—portrait of Sansovino in old age, by Tintoretto—portrait of a Knight of Malta, by Giorgione—portrait of a Geometrician, by Palma Vecchio.

Cabinet of Gems, &c. This apartment is ornamented with fine columns of oriental alabaster, and verde antique; and contains a most valuable collection of medals, gems, &c., together with a table of Florentine mosaic work, executed when the manufacture was in its infancy, and representing the ancient port of Leghorn.

Cabinet containing pictures of the French School. The ceilings of this apartment, and those that communicate with it, were painted by the Poccetti-school. Pictures on the walls—Theseus raising the enormous stone, under which his father hid the sword he was to take to Athens! by N. Poussin—Venus and Adonis, by the same master.

Cabinet containing pictures of the Flemish School. Bust of

(p) Florentine Mosaic Work, called *Opera di Commesso*, consists of sparks of gems, and minute pieces of the finest mar-

ble, so placed as to imitate flowers, insects, and paintings of every description.

a man wrapped up in fur, with a cap on his head, by Denner!—a landscape, by Paul Brill—ditto, by Claude Lorrain.—The inside of a church, by Peter Neff—and the inside of a prison, where the death of Seneca is represented, likewise by Peter Neff.

Cabinet containing pictures of the Dutch School. A school-master teaching a child to read, by Gerard Dow—nine pictures by Francis Mieris, namely, a Charlatan exhibiting his tricks—an old Lover and his Mistress—a Man seated at table, with a bottle of beer; and, near him, a woman and a man asleep—the portrait of the Son of Mieris—his own portrait—ditto, in another attitude—a Woman sleeping, and two other figures—the Painter's family—and a peasant cutting bread, while his wife drinks beer.—The judgment of Solomon, by Vander-Werf—and the Saviour in the manger! by the same artist.

Cabinet containing pictures of the Italian School. The head of Medusa, by M. A. Caravaggio!—the bust of the Madonna pressing our Saviour to her bosom, by Carlo Cignani!—the rape of Europa, by Albano—the massacre of the Innocents, by Dosso Dossi—the Madonna, the Saviour, and S. John, with Joseph in the background, by Schidone!—the Madonna, the Saviour, and S. John, by Massari—the same subject, by Guido—the breaking of bread, by Palma Vecchio—a landscape, by Salvator Rosa! and an annunciation, by Garofalo.

Cabinet, called the Tribune. This elegant apartment, built after the design of Buontalenti, and

paved with precious marbles, contains admirable specimens of sculpture and painting. Here is the Venus de' Medici, found in Adrian's Villa, and supposed to have been done by Praxiteles!!!!—the Apollo (called *Apollino*!!) attributed to the same great artist—the dancing Faun!!! evidently a production of the best age of ancient sculpture, and excellently restored by Buonaroti—the *Arrotino*!! found at Rome, and supposed to represent the Scythian Slave, when commanded to flay Marsyas—and the group of the *Lottatori*, or wrestlers!!! found with the Niobe. The Venus de' Medici is about five English feet in height; the hands are modern; indeed the statue, when first discovered, was broken in thirteen places. Pliny mentions six famous Venusses; one, by Phidias, which stood under the Portico of Octavia, at Rome; another, finished by Phidias, but begun by his pupil; and this stood just without the town of Athens; another, at Rome, in the Temple of Brutus Callaicus; and a fourth, by an unknown artist, which was placed in the Temple of Peace: another, made by Praxiteles, and veiled, was purchased by the people of Cos; and the sixth, an undraped figure, was sent to Gnidus: but this latter, the more excellent work of the two, is supposed to have been destroyed at Constantinople; as was the Olympian Jupiter of Phidias, the Juno of Samos, &c. It seems, therefore, impossible to discover, from the author just quoted, whether the modest and beautiful Venus de' Medici be, or be not,

(q) Winckelmann thought this work not unworthy either of Cephissodorus, who made the *Symplegma* at Ephesus; or, of

Heliodorus, who executed a similar group. These artists were the sons of Praxiteles.

the child of Praxiteles. Among the pictures of the Tribune are, the Epiphany, by Albert Durer—Endymion sleeping, by Guercino—a Sibyl, by the same magic pencil—a Holy Family, by Buonaroti—Venus, with a Love behind her, by Titian—another Venus, with flowers in her right hand, and at her feet a dog! also by Titian—a portrait of the prelate, Beccadelli, by the same master—a Holy Family, with the Magdalene, and the Prophet Isaiah, by Parmigiano—three pictures, namely, the Circumcision, the adoration of the Magi, and the Resurrection, by Mantegna—the Madonna, our Saviour, S. Francesco, and S. John the Evangelist, by Andrea del Sarto!—the Madonna in contemplation, by Guido!—the massacre of the Innocents, by Daniello da Volterra!!—the portrait of Cardinal Aguechia, by Domenichino!—the Holy Family and S. Catherine, by Paolo Veronese—a Bacchante and a Satyr, by Annibale Caracci!!—S. Jerome, by Spagnoletto—the Madonna, our Saviour, S. John, and S. Sebastiano, the two former seated, the two latter standing, by Pietro Perugino!—Six pictures by Raphael, namely, a portrait of Maddalena Doni, a Florentine lady, in his first style—two Holy Families, in an improved style, though still partaking of the Peruginoschool—S. John in the wilderness!!! a portrait of Pope Giulio II.,! and another of *La Fornarina*!! who was celebrated for her attachment to Raphael, all three painted in his last and best style—a portrait, by Vandyck, supposed to represent Jean de Montford—and another representing Charles V., on horseback—a Holy Family, by Schidone—

Job and Isaiah, by Fra Bartolommeo della Porta!—the flight into Egypt, by Correggio!—the Virgin adoring the infant Jesus, by ditto! the decapitation of S. John, by ditto—Herodias receiving the head of S. John, by Leonardo da Vinci!—a Madonna and Child, by Giulio Romano—Hercules between Vice and Virtue, by Rubens.

Cabinet containing pictures of the Tuscan School. Jesus sleeping on his cross, by Cristofano Allori—the head of Medusa, with the hair changed into serpents, by Leonardo da Vinci!—our Saviour dead in the arms of the Madonna, by Angelo Allori—our Saviour, the Apostles, the Maries, &c., by Carlo Dolci—an Angel playing on a guitar, by Rosso—a small portrait of Dante—ditto of Petrarca—portrait of Andrea del Sarto, by himself—S. Simon, by Carlo Dolci—S. Peter, by ditto—a Child holding a bird, by A. Allori—a Sketch, by Leonardo da Vinci!

Second Cabinet of the Tuscan School. The Visitation of Elizabeth, by Mariotto Albertinelli—a miracle performed by S. Zenobio, Bishop of Florence, by Ridolpho Ghirlandajo!—the body of the Saint carried to the cathedral, by ditto!—the Madonna, our Saviour, S. Zenobio, and other saints, by Domenico Ghirlandajo.

Cabinet of the Hermaphrodite. A colossal bust of Juno!—a colossal head of Neptune—an Hermaphrodite of Greek sculpture! and a Satyr of modern sculpture—a group of two Children playing—a bust of Cicero!—a bust of Marcus Antonius, very rare—Ganymede, restored by Cellini—a statue called *Genio della Morte*—a group of Cupid and Psyche, found on the Mons Celius, at

Rome!—a bust of Antinous—an infant Hercules—a colossal bust of Jupiter—a bust of Berenice, the wife of Titus, and queen of part of Judea!—a bust of Alexander the Great!! a sleeping Love!—a recumbent statue of an Hermaphrodite!

The Palazzo-Pitti, where the Grand Duke of Tuscany usually resides, was begun after the design of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century, and finished by Ammannati. In the quadrangle is the *basso-rilievo* of a Mule, who constantly drew a sledge which contained the materials employed in the building; and over this *basso-rilievo* is a statue of Hercules, attributed to Lysippus^r. On the ground-floor is a chapel, which contains a beautiful altar of Florentine work, with the last supper, executed in *pietri duri*, in its centre—the ceiling and walls are adorned with frescos, of which that representing the Crucifixion seems the best. The ground-floor likewise contains fine Frescos by Sebastiano Ricci, Giovanni da San Giovanni, &c. The first room upstairs contains ten statues taken from the Villa-Medici; and the best of these is a Minerva. The second room contains busts of Roman Emperors, and other sculpture, likewise taken from the Villa-Medici: In the third room are the following paintings. A portrait, by Rembrandt—another, of Titian's mistress, by himself—three landscapes, by Salvator Rosa—a battle-piece, by ditto!!—two landscapes, by Rubens—Astrologers, by Zingona—Hunters with game, by Giovanni da San Giovanni. *Fourth room*—our Saviour

at supper, by Palma Vecchio—a portrait of the Secretary S. Julian, by Cris. Allori—a Child, by Santi di Tito—our Saviour dead, S. John, the Madonna, and Mary Magdalene, by Fra Bartolommeo!!—a portrait of Giulio II., by Pordenone—the Deposition from the Cross, by Andrea del Sarto—a Holy Family, by Pordenone.—*Fifth room*—the *Madonna della seggiola*, by Raphael!!!!—S. Mark, by Fra Bartolommeo!!!—two pictures of Joseph and his Brethren, by Andrea del Sarto—a copy of Raphael's fresco of S. Peter delivered from prison, by Federico Zuccari—the Madonna and Angels, by Luca Giordano—S. Peter, by Carlo Dolci—our Saviour and other figures, by Cigoli—S. Sebastiano, by Titian. *Sixth room*—S. John, as a child, sleeping on the cross, by Carlo Dolci!—two pictures of the Assumption, by Andrea del Sarto—the Hours, by Giulio Romano!—a Holy Family, by Titian—S. Sebastiano, by Annibale Caracci—Cleopatra, by Guido—Andrea del Sarto and his wife, by himself—Giulio II., by Raphael!!—S. John, by Carlo Dolci—our Saviour and saints, by Fra Bartolommeo!—a dead Christ, by Pietro Perugino—a Madonna and other figures, by Raphael!—four Saints, by Andrea del Sarto. *Seventh room*. The Madonna, our Saviour, &c., by Fra Bartolommeo!!—Calvin, Luther, and Catherine a Borgia! by Giorgione da Castel-Franco, one of the Founders of the Lombard-school—the Madonna, &c., by Andrea del Sarto—a head, by Carlo Dolci!—Leo X., by Raphael!! *Eighth room*—the Fates, by Buonaroti!!—our Saviour and the Madonna crowned,

(r) According to Winckelman, this statue, though ancient, is of a time posterior to that of Lysippus.

by Carlo Dolci—a Holy Family, by Raphael!—a Magdalene, by Titian—a Child, by Correggio—S. John, by Andrea del Sarto. *Ninth room*—our Saviour in the Garden, by Carlo Dolci!!—a Holy Family, by Schidone! The ceilings of these apartments, upstairs, painted by Pietro de Cortona and his Scholars, represent the patriotic actions of the Medici family under emblems taken from Heathen Mythology.

Ceiling of the Camera di Venere. Minerva forcing a Youth (by whom is meant Cosimo I.,) from the arms of Venus, to place him under the guidance of Hercules; while the Genius of War shews him the laurel-wreath he ought to aspire after—The continence of Scipio—Antiochus quitting his mistress, to go where duty calls him—Crispus, son of the Emperor Constantine, resisting the solicitations of Fausta, his step-mother—Cyrus dismissing his prisoner, Panthea, that he might not be seduced by her charms—Augustus shewing Cleopatra that her beauty had not power to captivate him—Alexander receiving the mother and wife of Darius with humanity, but without being betrayed into faulty admiration of the latter—Massinissa sending poison to the Queen of Numidia, that she might avoid, by death, the disgrace of swelling Scipio's triumph.

While Pietro da Cortona was employed in painting the Camera di Venere, Ferdinando II., who came to view the work, expressed great admiration of a child drowned in tears. "See," replied the painter, "with what facility children are made either to laugh or weep!" and, so saying, he gave one stroke with his brush, and the

child appeared to be laughing; till, with another stroke, he restored the countenance to its original form.

Ceiling of the Camera d'Apollo. A Youth, who again represents Cosimo I., inspired with poetic fire, and Apollo shewing him the celestial globe, that he may sing of its wonders—Cæsar attending to instructive books as he walks, that he may not waste time—Augustus, after having shut the temple of Janus, cherishing the Muses, and listening to the Æneid—Alexander preparing to march, and taking with him part of the Iliad—the Emperor Justinian forming a code of laws.

Ceiling of the Camera di Marte. Cosimo I., under the form of a young warrior, leaping out of a boat, and combating with his lance; while Mars assists him, by darting lightning at his enemies—Castor and Pollux carrying the spoils of the vanquished to Hercules, who makes them into a trophy—Captives loaded with chains supplicating the Goddess of Victory; Peace, with the olive-branch in her hand, giving them comfort; while Abundance revives, and scatters blessings among the conquered people.

Ceiling of the Camera di Giove. Jupiter receiving a young Hero, who still represents Cosimo I., and is conducted to Olympus, by Hercules and Fortune, in order to receive a crown of immortality. A Genius holds his hands before the Hero's eyes, to prevent their being dazzled by the splendour of the Thunderer; while another Genius presents the young man's armour, perforated with javelins, to the Goddess of Victory, who engraves his name upon a shield: she is supposed to have just begun, and

only written the initial letter of the word *Medicis*. The frescos, in form of a fan, represent the emblems of peace; namely, Minerva planting an olive-tree—Mars mounted on Pegasus—Castor and Pollux with their horses coupled together—Vulcan reposing in his forge—Diana sleeping after the chase. Apollo, god of arts, and Mercury, god of commerce and wealth, appear among the emblems of peace; while the General of the Vanquished is represented as making ineffectual efforts to snap his chains; in which attempt he is aided by Discord, who carries in her hand a torch to relume the flames of war.

Ceiling of the Stanza di Ercole. Hercules on the funeral-pile; above which is the apotheosis of that Hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

The Palazzo-Pitti may usually be seen from eleven till twelve in the morning, and from three till five in the afternoon. The Custode up stairs expects from four to six pauls, according to the size of the party he attends; and the servant below stairs expects two or three pauls.

The Giardino di Boboli, open to the public on Sundays and Thursdays, is very large, and contains several pieces of sculpture; the most remarkable of which are two Dacian prisoners, in oriental porphyry, at the entrance; a colossal Ceres; the Fountain at the end of the principal walk, decorated with a colossal Neptune standing on a granite basin above twenty feet in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna; Neptune, in bronze, surrounded

with sea-monsters, by Lorenzi; and four unfinished statues by Buonaroti.

The Museo d'Istoria Naturale, collected by the Grand Duke Leopoldo, is said to be the finest museum existing, with respect to the anatomical preparations in wax and wood, the petrifications and minerals, and the thick-leaved, milky, and spongy plants; which cannot be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations, in wax and wood, were executed under the orders of Cav. F. Fontana, except the famous representation of the Plague, which was done by the Abate Lumbo in the days of the Medici, and is so painfully fine that few persons can bear to examine it. This masterly performance owes its present place to Cav. Giovanni Fabbroni, a gentleman already mentioned, who has not only contributed essentially to the improvement of the museum, but likewise to that of arts and sciences in general. *Below stairs* is a Laboratory. *On the first floor* are two rooms filled with large quadrupeds, fishes, &c.—a Library—rooms destined to Mechanics, Hydraulics, Electricity, and Mathematics; together with a Botanic Garden: and *on the second floor* are twenty rooms, containing the representation of the Plague and anatomical preparations; all of which may be avoided by persons not inclined to see them. *In another suite of apartments, on the same floor*, are Birds, Fishes, Reptiles, Insects, Shells, Fossils, Minerals, Wax-plants, &c. The observatory makes a part of this Museum, which is usually open to

the public every day, festivals excepted, from eight in the morning till twelve; and again from three till five in the afternoon.

Santa Maria del Fiore, or the *Duomo*, was begun about the year 1294, by Arnolfo, and finished about the year 1445, by Brunellesco; it measures 426 feet in length, and in width 363. Its cupola was completed by the last-named architect; who has gained immortal honour by the performance. Its lantern, designed by Brunellesco, is of solid marble, finely carved. The outward walls of this vast church are incrustated with black and white polished marble; the pavement is marble, and the balustrades and pillars which surround the tribuna were designed by Buonaroti, and ornamented with *bassi-rilievi*, by Bandinelli and Giovanni del Opera. Toward the *Via de' Servi*, over a door of curious workmanship, is an Annunciation in mosaic, called by the ancients, *lithostratum*, and executed by Ghirlandajo: another specimen of the same kind is placed within the church, above the great door. Over the southern door is a group of the Madonna and our Saviour between two Angels, by Giovanni Pisano. At the upper end of the choir is a crucifix, by Benedetto da Majano; behind the high altar, a marble *Pietà*, said to have been the last work of Buonaroti, which death prevented him from completing!; and on the altar are three statues, by Bandinelli, of God the Father, our Saviour, and an Angel. This edifice

contains statues, portraits, and monuments of celebrated characters of the Florentine Republic. On the right, near the great door, is a bust of Brunellesco; next to this, a bust of Giotto; further on, are Pietro Farnese, General of the Florentines, and Marsilio Fecini, the Reviver of the Platonic philosophy; a man, as remarkable for his learning, as for the lowness of his stature. Near the door leading to the *Via de' Servi*, is an antique portrait of Dante, the father of Italian poetry; whose tomb, however, is at Ravenna, where he died in exile. This portrait was done by Andrea Orgagna; and so highly do the Florentines venerate the memory of Dante, that the place where he often sat, in the *Piazza del Duomo*, is carefully distinguished by a white stone^s. Near to this great Poet, is a picture of Giovanni Acuto, the Pisan General; and another of Niccolo da Tolentino; and under the first-named picture is an inscription, which says, Acuto was a British Knight^t. In the Chapel of S. Zenobio is a bronze ciborio, by Ghiberti; and the door of the Sacristy was executed by Luca della Robbia^u.

The Campanile, a quadrangular tower of black, white, and red marble, designed by Giotto, and begun in 1334, is 280 feet in height, and the most beautiful edifice of its kind in Italy. The four statues, on the side nearest to the Baptistery, are by Donatello; and one of these (called, by its author, his *Zuccone*, or Bald-pate,) he

(s) Dante was born at Florence, A.D. 1261. He fought in two battles; was fourteen times appointed Ambassador, and once Prior of the Republic: but, nevertheless, without having committed any crime against his country, he was stripped of his fortune,

banished, and even condemned to be burnt alive.

(t) Supposed to have been Sir John Hawkwood, who died in the reign of Richard II.

(u) The Meridian in this church is said to be the largest astronomical instrument in Europe.

preferred to all his other works, partly from the beauty of the sculpture, and partly because it resembled one of his friends. The other statues are by Niccolò Aretino, Andrea Pisano, Giotto, and Luca della Robbia.

S. Giovanni, or the *Baptistery*, supposed to have been originally a temple of Mars, is of an octangular form, with a roof somewhat like that of the Pantheon. The exterior walls are incrustated with polished marble; and the two bronze doors, done by Ghiberti, after the designs of Arnolfo, and formerly gilt, are so peculiarly beautiful, that Buonaroti used to say, they deserved to have been the gates of Paradise. The other door was executed by Andrea Pisano, after the designs of Giotto. The foliage and festoons, round the first-named doors, are by Ghiberti's son, Bonacorsa; the *bassirilievi* represent scriptural histories. On the outside of the Baptistery is a celebrated group, in bronze, by F. Rustici, representing S. John Baptist with a Scribe and a Pharisee. The two porphyry columns, on the sides of the principal entrance, were presented by the Pisans to the Florentines, in consequence of the latter having guarded Pisa while its inhabitants were engaged in subduing Majorca and Minorca: and the pendent chains, seen here, and in other parts of the city, are trophies won by the Florentines when they conquered the ancient Porto-Pisano. The interior part of the Baptistery is adorned with sixteen immense granite columns, which support a gallery; and between these columns are statues representing the twelve Apostles, the Law of nature, and the written Law, all by Amman-

nati; except S. Simon, which, in consequence of the original statue being broken, was replaced by Spinnazzi. The high altar is adorned with a statue of S. John Baptist in the act of being transported to Heaven by Angels; and this group, and the ornaments of the pulpit, are by Ticciati. On the ceiling are mosaics by Apollonius (a Grecian artist), Andrea Teffi, Gaddo Gaddi, &c. The pavement is chiefly ancient mosaic, and in one part represents the sun, with the twelve signs of the zodiac. In ancient mosaic, likewise, is the following inscription, which may be read either backward or forward: "*En giro torte Sol ciclos et rotor igne*."

The Chiesa di S. Marco, belonging to the Padri Domenicani, is a handsome edifice, adorned with good sculpture and valuable paintings. On the right of the great door are—a Crucifixion, by Santi di Tito—the Madonna, our Saviour, and Saints, by Fra Bartolommeo!—and an old mosaic, representing the Madonna, &c. The cupola of the tribuna was painted by Alessandro Gherardini; and behind the high altar is the last Supper, by Sacconi. To the right of the tribuna is the Serragli chapel, the ceiling of which was painted by Poccetti! Here, likewise, are, the last Supper, by Santi di Tito, and the Supper of Emmaus, by Cav. Curradi. Further on, is the Salviati chapel, completely incrustated with marble, and containing a picture, by Alessandro Allori, of the return of our Saviour from Purgatory; a statue of S. John Baptist, executed after the design of Giovanni di Bologna, by Francavilla; bronze *bassirilievi*, executed after the designs of Giovanni

(v) "Phœbus drives on, oblique, his fiery car."

di Bologna, by Portigiani; a cupola, painted by Aless. Allori; two paintings, representing the exposition and translation of S. Antonino, by Passignano; and, under the arch of the chapel, S. Antonino in marble, by Giovanni di Bologna. Leading down the church, toward the great door, is a picture, by Cigoli, representing the Emperor Heraclius, in the habit of a Penitent, bearing the cross; a fine copy, by Gabbiani, of Fra Bartolommeo's celebrated picture of the Madonna, our Saviour, and S. Catherine; S. Vincenzo Ferreri preaching to the people; and the Transfiguration, by Paggi. The ceiling of the nave is painted by Pucci!; and the curtain of the organ, by Gherardini. In this church are buried two celebrated men, Angelo Poliziano, and Giovanni Pico della Mirandola, both highly famed for their learning; and the latter was not only styled, "The phoenix of the sciences," but called, by Scaliger, "A prodigy—a man without a fault!"—They both died in 1494. The Sacristy of S. Marco contains a statue of our Saviour, by Antonio Novelli; two *bassi-rilievi*, by Conti; and, over the first door, within-side, a picture, by Beato Giovanni Angelico! The Library is rich in manuscripts—the Cloisters are adorned with frescos, by B. G. Angelico, Poccetti, Fra Bartolommeo, Carlo Dolce, &c.; and near the garden is a chapel, painted by Poccetti, and now the *Spezieria*, where the best essences in Florence are fabricated.

The Church of the S. S. Annunziata contains a fresco of the Annunciation, done by a certain Bartolommeo; who being, it is said, at a loss how to make the

countenance of the Madonna properly seraphic, fell asleep, while pondering over his work; and, on waking, found it executed in a style he was unable to equal: upon which, he instantly exclaimed, "A miracle, a miracle!"—and his countrymen were too fond of miracles not to believe him; although the Madonna's face is by no means so exquisitely painted as to be attributed to a heavenly artist. *The open Vestibule*, leading to the church, is ornamented with several frescos; namely, a nativity, by Baldovinetti; S. Filippo Benizzi induced to embrace the monastic life in consequence of a vision, by Rosselli; S. Filippo covering a naked Leper with his own shirt, by Andrea del Sarto; S. Filippo, while travelling toward Modena, reviled by young men sitting under a tree, which, being struck with lightning, two of the revilers are killed;—this is by Andrea del Sarto; as are, S. Filippo delivering a young person from an evil spirit;—a dead child restored to life, by touching the garment which covered the corpse of the Saint—women and children kneeling round a friar, who is adorned with the relics of S. Filippo's clothes;—and seven lunettes, on the other side of the vestibule. The marriage of the Madonna, is by Francabigio; the visit of Mary to Elisabeth, by Pontorno; and the Assumption, by Rossi. This Corridor contains a bust of Andrea del Sarto. The Church of the Annunziata is loaded with ornaments: it contains, in the centre of the ceiling, an Assumption, by Volterrano; who likewise painted the cupola of the Tribuna! In the chapel which encloses the miraculous picture, is an altar, adorned with silver *bassi-rilievi*; two silver

candelabra, about six feet high ; two large silver statues of angels ; a ciborio, beautifully worked, and embellished with a head of our Saviour, by Andrea del Sarto ; a silver cornice, from which hangs a curtain of the same metal ; and an immense number of silver lilies, and lamps, which encircle the altar. The pavement of this chapel is porphyry and Egyptian granite ; and, in the adjoining Oratory, whose walls are incrustcd with agate, jasper, and other precious stones, is a crucifix, by Antonio di San Gallo. To the left of the great door is a picture of the last Judgment, by Aless. Allori ; and another, of the Crucifixion, by Stradano : the ceiling and lunettes of the chapel on this side, at the end of the cross, are painted in fresco, by Volterrano ; and contain a curious old picture, over the altar, of S. Zenobio, and other figures. In front of the high-altar (which is adorned with a splendid silver ciborio), are recumbent statues, the one by Francesco da S. Gallo, the other by Giovanbatista Foggini : and behind the altar is a Chapel decorated after the designs, and at the expense, of Giovanni di Bologna, who was buried in it ; and whose tomb is adorned with a crucifix and *bassi-rilievi*, in bronze, executed by himself, for the Grand Duke by whom they were thus handsomely and judiciously appropriated. The chapel contains a picture of the Resurrection, by Ligozzi ; a *Pieta*, by Passignano ; a Nativity, by Paggi ; and a *Cupoletta*, by Poccetti ! Leading from the high altar, toward the great door in the opposite side of the cross to that already described, is a Chapel, painted by Vincenzo Meucci : and near this, is the Chapel of Bandinelli, containing a dead

Christ, in marble, supported by Nicodemus ; the latter being a portrait of Bandinelli, by whom this group was executed. The curtain of the organ, representing the canonization of S. Giuliana, is by Romei. In a Corridor on the left side of the church, is the celebrated fresco, called *La Madonna del Sacco!!!* deemed the masterpiece of Andrea del Sarto ; and at which Buonaroti and Titian are said to have gazed unceasingly. It is recorded, that the author of this beautiful work did it for a sack of corn, in a time of famine. Here are other paintings, by eminent artists ; and those in the Corridor, which contains the *Madonna del Sacco*, were done by Poccetti, who has represented the most remarkable actions of the Six Founders of the Monastery. Another Corridor contains, Manetto preaching before S. Louis, King of France ; and Innocent IV. making his nephew Protector of the order of Servites, both by Rosselli ; and the Madonna in a car, by Salimbeni. Another Corridor exhibits Alexander IV. giving Religion power to erect monasteries throughout the world, by Rosselli ; Buonfigliuolo resigning the government of the Church, by Poccetti ; three other paintings, by Salimbeni ; and, on the ceiling, small portraits of illustrious Servites. The Refectory is adorned with a fresco, by Santi di Tito ; and, on the top of the stairs, leading to the Noviziato, is a *Pietà*, by Andrea del Sarto, deemed one of his best works : this great Painter was buried in the open Vestibule before the church.

The Chiesa di S. Maria Maddalena dei Pazzi particularly deserves notice, on account of the Neri-Chapel, situated on the right

side of the Court leading to the church. The altar-piece of this chapel is by Passignano; and its cupoletta contains the *chef-d'œuvre* of Poccetti, representing the mansions of the Blessed!! In the church is a magnificent *Capella-maggiore*, incrusted with rare and beautiful marbles, and adorned with twelve columns of Sicilian jasper, whose capitals and bases are of bronze gilt. Here rest the remains of S. Maria Maddalena dei Pazzi, surrounded with *bassirilievi* of bronze gilt (expressing the most memorable actions of her life), and four marble statues, representing her most conspicuous virtues; namely, piety, sweetness, penitence, and religion. Sweetness, with the lamb and dove, and Religion with a veil, are particularly worth notice; especially the latter; the features through the veil being finely expressed. The cupola is by Pietro Dandini; and the other paintings, by Ciro Ferri and Luca Giordano. On the right of the high-altar is a Chapel adorned with frescos, by Sorbolini, a living artist; and on the left another Chapel, likewise painted in fresco, by Catani, a living artist. This church also contains a fine crucifix in wood, by Buontalenti; and the curtain of the organ, done by G. B. Cipriani, who has left no other work in Florence, represents S. Maria Maddalena receiving the communion from the hand of our Saviour! The first chapel, on the right, near the great door, contains the martyrdom of S. Romolo, by Carlo Portelli; said to be the only picture he ever painted; and on the opposite side of the church are, the Visitation, by Ghirlandajo; Christ in the garden, by Santi di Tito—

and the coronation of the Madonna, by Angelico! The Chapter-room and Refectory of the Monastery, to which this church belongs, are embellished with the works of Perugino, Raffaellino del Garbo, and other celebrated artists.

The Chiesa di Santa Croce, built about the year 1294, by Arnolfo, and afterward repaired by Vasari, is a vast edifice, better calculated to promote religious contemplation than any other church at Florence. Over the middle-door of the façade, is a statue, in bronze, by Donatello—and at the entrance of the church, on the right, is the tomb of Buonaroti; who was born, at Chinsi, near Arezzo, in 1474, and died at Rome, in 1563; but the Grand-Duke of Tuscany, jealous that Rome should have the honour of providing a grave for this great and good man, ordered his body to be removed thence, and buried in the church of Santa Croce. The family of Buonaroti was noble: and Michael Angelo's parents were averse to his becoming an artist; which they deemed derogatory to nobility: he, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented, in mournful attitudes, sitting beneath the tomb of their Favourite; whose bust rests upon a sarcophagus: and a small painting, done by Buonaroti, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell'Opera, is more happily executed; and Painting, by G. Batista del Cavaliere, better still: the bust of

Buonaroti is by the last-named artist^w. The second tomb, on this side, is that of Filippo Buonaroti, the antiquary—the third, that of Pietro Michelli, called by Linnæus, “The lynx of botany”—the fourth, that of Vittorio Alfieri, by Canova: who has represented Italy mourning over the sarcophagus of the poet; which is adorned with masks, lyres, laurel-wreaths, and a head of Alfieri, in *basso-relievo*. The Florentines are not pleased with the shape of this monument; neither do they like the manner in which the figure of Italy is draped: and this last circumstance, united with the late public revolutions, gave birth to the following *jeu d’esprit*:

“Canova questa volta l’ha sbagliata
Fe l’Italia *vestita* ed è spogliata.”

The fifth monument, on this side, is that of Machiavelli; erected 266 years after his death, at the expense of the Literati. The sixth monument is that of Lanzi; near which is an Annunciation, in marble, by Donatello. The eighth monument is that of Leonardo Bruni, Aretino, the Historian; which bears a Latin inscription to this purport; “Since Leonardo died, History mourns, Eloquence is mute; and it is said that neither the Greek nor Latin Muses can refrain from tears.” The ninth monument is that of Nardini, a famous musician; and the tenth

that of an equally famous architect, Pio Fantoni of Fiesole. The Castellani-Chapel contains a picture of the last Supper by Vasari; a monument to the memory of Cav. Vanni; and another to that of M. B. Skotnicki; representing Grief as a recumbent female figure, veiled, and lying on a sarcophagus, which exhibits a pallet, brushes, and an unstrung lyre. This monument is by Ricci, now a distinguished artist; but, not long since, a peasant on the Marchese Corsi’s estate, near Florence. The Baroncelli-Chapel contains paintings, on the walls, by Taddeo-Gaddi; and, over the altar, a picture of the Coronation of the Madonna, &c., by Giotto. The Riccardi-Chapel contains good paintings, by Passignano, Rosselli, and Giovanni di San Giovanni. Behind the high-altar are paintings, by Agnolo Gaddi, representing the Invention of the Cross^x. The Niccolini-Chapel, built after the design of Antonio Dosio, and beautifully incrustured with rare marbles, contains fine pictures by Aless. Allori; statues of Moses and Aaron, by Francavilla! and a cupola, painted in fresco by Volterrano, the four sibyls, in the angles of which, are *chefs-d’œuvres*. This quarter of the church likewise contains a celebrated crucifix, by Donatello; together with pictures of the Martyrdom of S. Lorenzo, by Ligozzi;

(w) Buonaroti, when an infant, was put out to nurse at the village of Settignano, about three miles distant from Florence; and where the inhabitants were chiefly stone-cutters and sculptors; his nurse’s husband followed the latter occupation; so that the child’s passion for this art seems to have been sucked in with his milk.

(x) The history of the Invention of the Cross is as follows. In 356, Saint Helena, the mother of Constantine, being at Jeru-

salem, ordered the Temple of Venus, which profaned that sacred spot, to be destroyed; in doing which, remains of the Holy Sepulchre were discovered; and likewise three crosses; it seemed, however, impossible to ascertain which of the three was that whereon our Saviour suffered; till a learned prelate took them all to the habitation of a dying lady, placing her first on one, then on another, and then on the third, which she no sooner touched than the illness left her.

the Trinity, by Cigoli! and the descent of the Holy Ghost, by Vasari! Leading toward the great door, and opposite to the monuments already described, are the following: First, the tomb of Cocchio—second, that of Carlo Mazzopini—third, that of Carlo Marzupini, Aretino, finely executed by Desiderio da Settignano—fourth, that of Lami, by Foggini—fifth, that of Pompeo-Josephi Signorinio, by Ricci; who has adorned this sarcophagus with a beautiful recumbent figure of Philosophy; whose countenance expresses deep sorrow. Near this tomb is a picture of the Resurrection, by Santi di Tito; together with the monument of the great and much injured Galileo; erected by order of Viviani, his pupil. The bust of Galileo is by Foggini. History tells us that Galileo was at first interred in the Piazza Santa Croce (which is unconsecrated ground;) because he lay under suspicion of heresy, on account of his philosophical discoveries: nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the church, almost a century after his decease. Beyond this tomb is that of Filicajo. At the bottom of the church is a painting of the Resurrection, by Aless. Allori! and the pulpit merits notice, as it was executed by Benedetto da Majano. The Sacristy contains curious pictures, in fresco, by Taddeo Gaddi; and, in the Monastery of Santa Croce, are paintings by Cimabue and Giotto.

The Chiesa di S. Lorenzo, built at the expense of a lady, named Juliana, who lived during the reign of the Emperor Theo-

dosius, consecrated in 392, and rebuilt in 1425, by Brunellesco, contains a high-altar of beautiful Florentine work, done by command of the Grand-Duke Leopoldo, and designed for the Chapel of Medicis: and, above this altar, are a crucifix, by Giovanni di Bologna, a Madonna, by Buonaroti; and S. John, by one of his scholars. The church likewise contains the tomb of Cosimo *Pater Patriæ*; two pulpits adorned with bronze *bassi-relievi*, by Donatello; and a ciborio of marble, together with an Infant-Jesus, by Desiderio da Settignano.

The new Sacristy, or Capella de' Principi, designed by Buonaroti, contains the tomb of Giuliano de' Medici, Duke of Nemours, and brother to Leo x., ornamented with a statue of the Duke; a recumbent figure of Day!! and another of Night!! all by Buonaroti—the tomb of Lorenzo de' Medici, Duke of Urbino; ornamented with a statue of that Prince; together with a recumbent figure of Twilight, and another of Day-break, all by Buonaroti! and here, likewise, by the same great master, is a group of a Madonna and Child, which, if finished, might, according to appearance, have proved the finest of his works!!

The old Sacristy, built by Brunellesco, contains a porphyry tomb, with bronze ornaments, made to enclose the remains of Pietro and Giovanni, sons of Cosimo, *Pater Patriæ*, by Verrocchio.

The Capella de' Medici, adjoining to the church of S. Lorenzo, was begun in 1604, by Ferdinando I., after his own design. Three hundred workmen were, for a considerable time, employed

upon this building : but, latterly, the number has been lessened : and we have already seen the ducal family of Medicis extinct ; nay, perhaps, may see the Dukedom itself annihilated, ere the finishing stroke be given to this magnificent mausoleum of its Princes. The building is octangular ; and the walls are beautifully incrustated with almost every kind of precious marble. Six sides of the octagon are embellished with sarcophagi of Egyptian and oriental granite ; made after the designs of Buonaroti ; and two of them enriched with cushions of red jasper, which bear regal crowns of great value. Here, likewise, are two statues, in bronze, one of which is by Giovanni di Bologna, and the other by Pietro Tacca. The sarcophagi are mere ornaments ; the bodies of the Princes being placed perpendicularly under them, in a subterranean repository.

The Cappella de' Medici may be seen daily, from ten in the morning till four in the afternoon.

The Libreria Mediceo-Laurenziana, one of the most elegant apartments of its kind in Europe, was built, under the direction of Buonaroti ; by whom the designs for the pavement also were executed. The windows are beautifully painted in arabesque by Raphael's scholars ; and the manuscripts, which compose this library, are well arranged, highly valuable, and several of them finely illuminated. Here are, a Virgil of the third century, written in capitals—an old Testament of the twelfth century—the celebrated Pisan Pandects of the sixth century—the Psalms of David of the

eleventh century—a prayer book beautifully illuminated—a missal, painted by the school of Pietro Perugino—a copy of Dante, written only twenty-two years after his death—a Livy of the fifteenth century, beautifully illuminated—the geography of Ptolomy (of the fifteenth century)—the *Decamerone* of Boccaccio, written two years before his death—a Homer of the fifteenth century—a Horace with Petrarca's own hand-writing in it—a celebrated Syriac manuscript—the Life of Lorenzo de' Medici, &c. &c.

This Library is usually open to the public, except during the vacation and on festivals. A trifling fee is expected, by the Sub-Librarian, for attending travellers.

The Chiesa di Santa Maria Novella, commenced in 1279, by two Dominican Monks, was so much admired by Buonaroti, that he used to call it his *Sposa*. Over the middle door, on the inside, is a crucifix, by Giotto—and, to the right are the following pictures : an Annunciation, by Santa di Tito—a Nativity, by Naldini!—and the Resurrection of Lazarus, by Santi di Tito. Here, likewise, are the tomb of Villana dei Botti, by Settignano ; and a painting of the Madonna, by Cimabue, supposed to have been the first work he ever did in Florence ; and near the latter is the Martyrdom of S. Catherine, by Giuliano Bugiardini ; several of the figures in which picture were designed by Buonaroti. This part of the church also contains a Madonna, in marble, by Benedetta da Majano. In the choir, behind the high-altar, are paintings representing the lives

(y) This is in a Chapel to which you enter by steps.

of the Madonna and S. John Baptist, all by Ghirlandajo; they comprise portraits of the painter himself, and of several of his most illustrious contemporaries; among whom are Pietro, Giovanni, and Lorenzo de' Medici. The high altar was erected in 1804; and the altar-piece is by Sabatelli. The adjacent chapel contains a crucifix done by Brunellesco, for the famous countess who lived with Donatello. In the next chapel is a picture of Christ raising the dead, by Agnolo Bronzino; and a ceiling by the same artist: the tombs and the *bassirievi* in this chapel are by Giovanni dell' Opera. A chapel on the top of some steps, and immediately opposite to that wherein the Madonna of Cimabue is placed, contains paintings by Andrea and Bernardo Orcagna; who have represented hell in one part, and heaven in another! This church likewise contains, on one of its pillars, the martyrdom of S. Peter, by Cigoli; and a fine painting of the good Samaritan, by Ales. Allori. The paintings over the door of the Campanile are by Buffalmacco; and the adjoining monastery contains several valuable frescos by old masters; among which there is said to be a portrait of Laura^z.

The Chiesa d'Orsanmichele is esteemed for its architecture; and was built by Giotto and Taddeo Gaddi, as the market for grain. On the outside are several pieces of sculpture, namely; Saints Matthew, Stephen, and John Baptist, by Ghiberti; S. John the Evangelist, by Baccio da Montelupo; Saints Peter, Mark, and George, by Donatello (the last is

deemed particularly fine); S. Philip the Apostle, S. Eligio, and four other Saints in one group, by Nanni d'Antonio; S. Thomas, by Andrea Verrocchio; S. Luke, in bronze, by Giovanni di Bologna! and another statue of that Apostle, by Mino da Fiesole. The inside of this church contains sculpture, by the revivers of the art.

The Chiesa di San Spirito, built by Brunellesco, is, in point of architecture, the finest church at Florence. On the right of the entrance-door is a copy, by Nanni di Baccio, of Buonaroti's *Pietà*, in S. Peter's at Rome. The picture of our Saviour driving the Profane from the Temple, is by Stradano—the stoning of S. Stephen, by Passignano—and the group, in marble, of the Arch-Angel Raphael and Tobias, by Giovanni Baratta. The second picture, to the right of this group, is by Filippo Lippi—the picture of the Madonna, our Saviour, and S. Catherine, by the same author—and the Virgin appearing to S. Bernardo, is a fine copy of a work of Perugino's. The picture, representing several Martyrs, is by Aless. Allori—that, representing the Woman taken in adultery, is by the same author—and the beatified Chiara da Montefalcone receiving the communion from our Saviour, is by Vignali. The Altar of the holysacrament contains fine sculpture, by Andrea Contucci, da Monte San Savino! near this, is a picture, by Ghirlandajo, of our Saviour bearing his cross! and the Transfiguration, by Pietro di Cosimo. Returning to the nave, in the first Chapel, is a picture by Agnolo Bronzino, of Christ

(z) The *Spezieria* of Santa Maria Novella is celebrated for perfumes, medicines, &c.

appearing to the Magdalene; and, next to this, is the Madonna, S. Sebastiano, &c.; by Petrucci; copied from a work of Rosso's. Beyond the organ is S. Anne, the Madonna, and other Saints, by Ghirlandajo; and, near this, is a statue of our Saviour holding his cross, by Taddeo Landini, from the original of Buonaroti, at Rome. The Cappella-maggiore, by Michelozzi, is beautiful in point of architecture, richly incrustated with precious marbles, and adorned with statues of S. Peter and S. John. The roof of the Vestibule to the Sacristy is one single block of stone. The Sacristy contains an altar-piece, by Filippo Lippi, of the Madonna, our Saviour, Angels, and Saints! and a painting over the door, by Poccetti, of S. Agostino, and an Angel, in the form of a child! The architecture of the Sacristy is particularly fine; and that of the Campanile much admired.

The Chiesa del Carmine, begun in 1268, was nearly destroyed by fire; and, in consequence of that accident, repaired, not many years since. The ceiling and cupola were painted by Stagi and Romei: subjects—the most renowned characters of the old and new Testament—the Prophet Elias conveyed to Heaven in a chariot of fire—the Madonna putting the veil upon S. Maria Maddalena de' Pazzi—the beautified Angelo Mazzinghi in glory—and the ascension of our Saviour into Heaven. On the right side of the entrance-door is a picture of our Saviour on the cross, with the Madonna and Magdalene standing near, by Vassari—a *Pietà* by Antonio Guidotti; and a picture of S. Jacopo, by Lorenzo Lippi! The Cappella della

S. S. Vergine del Carmine was painted by Masolino da Panicale, and Masaccio his disciple, the first person who attained perfection in the revived art; but, as he died young, his work was finished by Filippo Lippi, the son of Fra Filippo. Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto, Buonaroti, and Raphael, are supposed to have derived the greater part of their knowledge from the study of these excellent paintings; which represent the life of S. Peter. In the choir is a tomb, by Benedetto di Rovezzano. The curtain of the organ, (which is one of the best instruments at Florence,) represents the Madonna giving the sacred habit to Simon Stock; and was painted by Romei. But the most striking thing here, is the Corsini-Chapel, magnificently incrustated with rare marbles, and containing the sarcophagus of S. Andrea Corsini, adorned with silver *bassi-rilievi*! Over the altar is an *alto-rilievi*, representing S. Andrea Corsini, (who, from a Monk, became Bishop of Fiesole,) ascending into Heaven; this is by G. B. Foggini; and, above it, is God the Father in glory, by Marcellini. On the sides of the chapel are two marble *alti-rilievi*, by Foggini; the one representing the Saint reading his first mass, and the Madonna appearing, and saying, “Thou art my servant; I have chosen thee; and in thee will I be glorified:” the other representing his descent from Heaven to assist the Florentines in the battle of Anghiari! The Cupoletta was painted by Luca Giordano. To the right of this chapel is the Deposition from the Cross, by G. D. Ferretti, under a Cupoletta painted by Ro-

mei: and, on that side of the nave not already described, is a picture of S. Maria Maddalena dei Pazzi receiving the veil from the Madonna, by Fabbrini—a Nativity, by Gambacciani—an Annunciation, by Poccetti—and the Adoration of the Magi, copied, by Viligiardi, from the celebrated picture of Gregorio Pagani. The monastery, to which this church belongs, contains frescos by Vasari, Poccetti, &c.

The Chiesa di S. Trinità contains a Nativity, by Ghirlandajo—a *Pietà*, by Angelico!—a Chapel belonging to the Sassetti-family, representing, in fresco, the life of S. Francesco, of Assisi, by Ghirlandajo!—two pictures in the Cappella degli Usimbardi; one representing S. Peter sinking, by Cristofano Allori!—the other S. Peter receiving the keys of Heaven, by Empoli!—with frescos, above, by Giovanni di San Giovanni—a modern painting of S. Giovanni Gualberto, in the act of pardoning an Enemy, by Francesco Corsi—the Sermon on the Mount, by Rosselli—and an Annunciation, by Empoli, placed under a cupoletta, finely painted by Poccetti. The Statue of S. Maria Maddalena, between the entrance-doors, was begun by Settignano, and finished by Benedetto da Majano! The refectory was painted by Giovanni di San Giovanni, and Ferrucci.

The Chiesa di S. Ambrogio contains a Chapel adorned with sculpture, by Mino da Fiesole; and paintings representing the miracle of the Cross, by Cosimo Rosselli. The picture in the Cappella del Rosario is by Passignano; and the small fresco, representing the Madonna, our Saviour, and S. Anne, is by Masaccio!

The Church of S. Gaetano contains the best organ at Florence, and some good pictures: *the Church of Ognissanti*, likewise contains good pictures; and the *Conservatorio di Ripoli*, in Via della Scala, merits the attention of travellers who have time to spare.

The reale Accademia delle belle Arti, founded by the Grand-Duke Leopoldo, is open to public inspection at the same hours with the Gallery, and merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius, but likewise as it contains excellent casts of the Baptistery-doors, and most of the fine statues hitherto discovered in Italy. Here is a noble apartment, fitted up with drawings, &c., for the use of young painters; other noble apartments, containing every necessary accommodation for those who are further advanced; a gallery, containing paintings and sketches, by celebrated masters, among which is a valuable picture by Angelico, another by Giovanni di San Giovanni, of the repose in Egypt; and a beautiful head of our Saviour, by Carlo Dolci. This academy likewise contains Schools for Architecture, practical Mechanics, &c.; and here also the Florentine work in *pietri duri*, called *Opera di commesso*, is made.

Not far hence are cloisters which formerly belonged to the suppressed company of S. Giovanni Batista, but are now in custody of the Academy, where the key is always kept; these cloisters, commonly called *l'Oratorio dello Scalzo*, contain fresco-paintings of the life of S. John Baptist, all by Andrea del Sarto, except two, which were done by Francabigio. At the en-

trance of the court are figures representing Faith and Hope ; and, on the sides of the opposite door, Charity and Justice, all by Andrea. The history of S. John commences with Zacharias becoming dumb, on account of his incredulity. Second painting, Mary visiting Elisabeth—third, Elisabeth brought to bed—fourth, Zacharias blessing S. John, who departs for the desert, (this is by Francabigio)—fifth, S. John meeting our Saviour, as the latter returns from Egypt, (likewise by Francabigio)—sixth, the baptism of our Saviour, by S. John—seventh, S. John preaching in the desert—eighth, the converted Jews receiving baptism—ninth, S. John carried before Herod—tenth, Herod's supper and dance—eleventh, the decapitation of S. John—twelfth, Herodias's daughter with the head of S. John. It is recorded that Andrea del Sarto received for each of these frescos only twenty livres^a, though many of them are exquisitely fine ; they will, however, shortly be obliterated by the humidity of their situation, unless restored in the manner now practised at Rome^b.

The Palazzo-Gerini is adorned with valuable pictures, though the finest part of this collection has been recently sold. Among those which remain are, *First room*—Charity, by Cignani ; and Hagar in the desert, by Rosselli. *Second room*—head of a young Female, by Correggio ! *Third room*—four heads, by Nogari ; and two pictures, by Bassano. *Fourth room*—a landscape, by Both ; ditto, by Swanevelt ; and ditto, by Paul Brill. *Fifth room*—Prome-

theus, by Salvator Rosa !—head of our Saviour, by Stradano ; head of a Female, by Carlo Dolci ! *Seventh room*—Two landscapes, by Both. S. Sebastiano, by Guercino ! and the Assumption, by Carlo Maratti. *Eighth room*—our Saviour in the sepulchre, by Tiarini ! a dead Nun, by Vanni ; a little picture, by Rubens ! the Madonna, our Saviour, and S. John, by one of the Caracci Family ; two little pictures, by Peter Neff ; and two small landscapes, by Vernet. The Madonna, our Saviour, and other figures, by Fra Bartolomeo. A portrait of Salvator Rosa, by himself ; a peasant playing on a wind-instrument, by Murillo. A Holy Family, by Raphael ; a portrait of a Woman with a veil, by Santi di Tito ; and an old Man with a Child in his arms, by Guido !!

The Palazzo-Riccardi, which once belonged to the Medici family, is a fine building. The Gallery contains a ceiling beautifully painted by Luca Giordano ; the ceiling of the Library is by the same master ; and the collection of manuscripts and printed books is valuable.

The Palazzo-Corsini is adorned with some good paintings.

The Palazzo-Mozzi, near the *Ponte a la Gracie*, contains fine paintings, by Salvator Rosa.

The Palazzo-Buonaroti, in *Via Ghibellina*, is interesting, from having been the residence of so great a man, and likewise from containing some remains of his works.

The Palazzo-Strozzi is a fine piece of Tuscan architecture.

The Palazzo-Uguccioni, built

travellers round the Royal Academy likewise expects from two to three pauls, according to the size of the party.

(a) Fifteen shillings.

(b) The person who unlocks the door of the Oratorio dello Scalzo expects two pauls for his trouble ; and the person who attends

after the design of Buonaroti, contains a painting, by Perino del Vaga, of the passage of the Israelites through the Red sea!

The Casa dei Poveri, in Via dei Malcontenti, which owes its establishment to the Emperor Napoleon, is an immense edifice, capable of lodging three thousand persons, who, in great measure, maintain themselves, by making caps, or rather Phrygian bonnets, for the Mediterranean mariners, ribbons, cloth, carpets, &c. &c. There are work-shops of almost every description in the house; and the present Grand Duke of Tuscany, much to his honour, supports and benefits this benevolent and useful institution, which has completely cleared Florence of the innumerable troops of mendicants by whom it was formerly infested.

The Spedale di Bonifazio, or great Hospital, near the Porta San-Gallo, receives lunatics, and persons afflicted with chronic disorders, and is spacious, clean, and airy. The sick appear to be comfortably lodged and well attended, but the funds belonging to this charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics: somewhat less care, however, seems to be taken of these unhappy creatures than of others.

The Spedale di Santa Maria Nuova contains upward of a thousand beds, and the patients are extremely well attended.

The Spedale degl' Innocenti usually contains 3000 Children, who have not, however, a sufficient number of nurses; and the custom of binding up every new-born infant in swaddling clothes frequent-

ly distorts the limbs, nay sometimes produces mortification and death.

The Column of Saravezza-marble, in Via Romana, was erected by Cosimo I., in memory of the battle of Marciano—the *Granite Column, near Ponte Santa Trinità*, was taken from Antoninus's Bath, at Rome, and erected at Florence by Cosimo I., in memory of the conquest of Siena. There is, on its summit, a figure of Justice, which gave rise to the following proverb: "Justice, at Florence, is too high to be reached"—the *Column near the Baptistery, in the Piazzo del Duomo*, was erected to record a miracle, relative to the corpse of S. Zenobio.

The bronze Wild Boar, in the Mercato-nuovo, is a copy, by Pietro Tacca, of the famous antique in the Gallery de' Medici. *The Pedestal adorned with bassi-rilievi in marble, which stands near the entrance of the church of S. Lorenzo*, was done by Bandinelli, and represents Giovanni dei Medici, father of Cosimo I., with prisoners and spoils. *The Group of Hercules killing the Centaur Nessus, which stands near the Ponte-Vecchio*, is by Giovanni di Bologna!!—the *Piazza del Annunziata* contains an equestrian statue of Ferdinando I. *Over the Porta San-Gallo* is a fresco-painting, by Ghirlandajo; and, just beyond the gate, a magnificent *triumphal Arch*, erected in honour of the Emperor Francis I., when Grand Duke of Tuscany. *On the outside of a house, near the Porta Romana*, is a fresco, by Giovanni di San Giovanni, representing the city of Florence, under the form of a woman clothed in royal robes, and the other cities of

Tuscany as females paying homage to their queen.

The Ponte Santa Trinità, built by Ammannati, is remarkably elegant.

Florence contains three theatres, the *Pergola*, or opera-house, a beautiful edifice, well secured from fire, and originally built after the design of Pietro Tacca—the *Cocomero*, smaller than the *Pergola*—and the *Teatro Nuovo*.

The Florentine Mosaic work, and the Sculpture in alabaster, of the Brothers Pisani, in the Prato, and of Bartolini, in Via della Scala, are much admired. This country is likewise celebrated for a sort of marble which splits almost like slate, and, when polished, the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles; several petrifications are also found in this neighbourhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and likewise to the fogs which prevail here in winter.

This city boasts the honour of having given education to Dante, Petrarca, Boccaccio, Corilla, the celebrated *Improvvisatrice*, who was crowned at Rome, Americo Vespucci, (whose voyages to, and discoveries in, the new world obtained him the honour of calling America by his own name,) Ma-

chiavelli, Galileo, Buonaroti, and a larger number of distinguished artists than any other place in Europe.

The Accademia della Crusca, which has, for a length of years, been established at Florence, is too well known to need description; and this academy is now united with two others, namely, the *Fiorentina*, and the *Apatisti*, under the name of *Reale Accademia Fiorentina*.

There are several good hotels at Florence^c, and the markets are constantly well stored with excellent eatables, fish excepted, which is never fresh but on Fridays and Saturdays. The Florence wine is good and wholesome, the water much otherwise, except that which comes from Fiesole, and supplies the fountains of the *Piazza-Santa Croce*, and the *Palazzo-Pitti*. It is remarkable, however, that all the Florence water, when analysed, appears wholesome; and consequently it seems probable that the noxious quality may proceed from copper vases in which it is drawn, and usually suffered to stand, though large glass bottles, secured by a case of reeds, for the purpose of holding water, might be easily met with.

The climate of Florence is cold during winter, very hot during summer, but delightful in autumn and spring^d. Doctor Downes, an English physician, resides in this city.

(c) *Il Pellicano*, also called *l'Hotel des Armes d'Angleterre*, and kept by Gasperini, is an excellent inn, where dinners are better cooked and more comfortably served than at any of the other hotels. Gasperini repairs English travelling carriages particularly well. *Shneiderff's* is a very large and good hotel: *the Quattri Nazioni*, and *the Nuova York*, are likewise good inns; and at 4380, *Piazza S. Maria Novella*, travellers may be comfortably accommodated

with board and lodging, for a moderate price, by *Madame Merveilleux du Plantis*, an English lady of high respectability, married to a captain in the royal navy of France.

(d) Persons who wish to preserve health in Tuscany, should be careful never to eat sweet things made with *orange-flower water*, falsely so called; it being, in this country, a distillation from the Italian laurel-leaf, (the bay), which is poisonous.

I will now close this chapter with a list of the preceding churches, palaces, &c., as they lie near each other.

Duomo—Campanile—Battisterio di S. Giovanni—Palazzo Riccardi—Chiesa di S. Marco—Reale Accademia—L'Oratorio dello Scalzo—Spedale di Bonifazio—Porta S. Gallo—Arco trionfale—Statua di Ferdinando I., alla Piazza del Annunziata—Chiesa di S. Maria Maddalena de' Pazzi—Casa dei Poveri—Chiesa di Santa Croce—Chiesa di S. Ambrogio—Palazzo Buonarroti—Chiesa di Santa Maria Nuova—sua Spedale—Chiesa di

S. Lorenzo—Libreria Mediceo-Laurenziana—Capella Reale—Basso di S. Lorenzo—Chiesa di Santa Maria Novella—Palazzo-Corsini—Palazzo-Strozzi—Colonna di granito alla Piazza della Trinità—Chiesa della Trinità—Ponte della Trinità—Palazzo-Gerini—Galleria Ducale—Palazzo-Vecchio—Loggia—Fontana—Statua di Cosimo I.—Palazzo-Uguccioni—Chiesa d'Or San-Michele—L'Ercole and Nessus di Giovanni di Bologna—Palazzo-Mozzi—Palazzo-Pitti—Giardino di Boboli—Chiesa di S. Spirito—Chiesa del Carmine—Porta Romana.

CHAPTER IV.

FLORENCE.

Festa di San Giovanni—Corso dei Barberi—Game, called Pallone—Environs of Florence—Royal Cascini—Careggi de' Medici—Anecdote respecting the Physician of Lorenzo il Magnifico—Poggi Imperiale—Pratolino—Fiesole—Vallombrosa—Abbey of Camaldoli—Convent of Lavernia—Character of the Florentines—Tuscan Peasantry—their behaviour at a Ball—Anecdote relative to a Poor Foundling—Laws of Leopoldo—Population of Tuscany.

I CANNOT close my account of this city, without mentioning the ceremonies of the *Festa di San Giovanni*, the patron saint of Florence, on the vigil of which is the *Corsa dei Cocchi*, or chariot-race, probably an epitome of the ancient Etruscan games. This exhibition takes place in the Piazza of S. Maria Novella. At the upper and lower end of the piazza are obelisks, to each of which is fastened a cord, whose centre is held up by six poles, supported by men clothed in ancient costume. Round the piazza, in an amphitheatrical

form, are scaffoldings, ornamented with rough fresco paintings of urns, &c., which produce, however, a good effect; at the upper end is the sovereign's box, handsomely decorated: under the scaffoldings are posted horse and footguards, and round the piazza, above the scaffoldings, are balconies, windows, and even house-tops, crowded with spectators.—Were the chariots made in the ancient form, this exhibition would be far more interesting; but the carriages are modern in point of shape, and particularly clumsy,

exhibiting nothing like antique costume, except the habit of the charioteers.

On the morning of the Festa di S. Giovanni homage used to be paid by all the Tuscan cities to their prince, but this custom is, for the present, abandoned, owing to the pageants which represented the several cities having been nearly destroyed by the French.

In the afternoon of this day is the *Corso dei Barberi*, a race performed by horses without riders, and which, from the multitude of spectators, the splendour of the equipages, and the gallant appearance of the troops who attend their sovereign, is an extremely gay sight. The horses have, fastened to their bodies, little spurs, so contrived that the quicker the animal gallops, the more they run into him. The race-ground is the longest street at Florence, where many of the spectators stand, without any defence whatsoever, frequently meeting with accidents by urging the horses on. When these animals reach the goal, they are stopped by a large piece of canvass, which several men hold up; the sovereign then announces the winning horse, and thus ends this amusement, which is followed by a pretty exhibition of fireworks at the Palazzo-Vecchio.

The game called *Pallone*, a favourite exercise at Florence, also merits notice, because it was played by the ancient Romans; who are described as striking the *follis* with the arm guarded, for that purpose, by a wooden shield: the mode of playing continues pre-

cisely the same to the present moment; and this game, like most of the ancient exercises, is well calculated to give courage and strength.

The environs of Florence are extremely interesting. The usual airing of the upper ranks of persons is to the *Royal Farms*, or *Cascini*; which are open to the public at all hours; though it is deemed unwholesome to walk, ride, or drive, in these beautiful farms very early in the morning; and equally prejudicial to remain there after sun-set.

Careggi de' Medici, about three miles from the Porta San Gallo, was the favourite retreat of Lorenzo *il Magnifico*; and in the hall of this villa the Platonic Society used to assemble, and form plans for those stately edifices and patriotic institutions by which Lorenzo benefited and embellished his country. The house stands upon an eminence, whence the ground falls gradually almost every way; opening, on one side, to a noble view of Florence; on another, to a boundless prospect of Val d'Arno; while, on another, rise mountains, covered with neat farm-houses and magnificent villas; and, on another, vaults Fiesole, dignified with ruins of ancient Greek and Roman splendour; and, to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow, about noon, from the Gulf of Spezia, and make the fortunate inhabitants of Careggi unconscious of oppressive heat, even in the dog-days:—no wonder, therefore,

(e) So universal is the rage for splendour at this festival, that a milliner, at whose house one of my friends lodged, absolutely hired for the day, at a great expense, a coach with two footmen in laced liveries, that

she might parade about the streets in style; nay, further, this woman and her apprentices, though generally dressed in the plainest manner possible, were now adorned with diamonds.

that the elegant and wise Lorenzo should have called this, his favourite abode! Careggi, like the generality of Tuscan villas, is built upon arches; and consists of an immense ground-floor with a spacious hall in its centre, and several surrounding rooms; every ceiling being arched, and every apartment cool. Above stairs is another large hall, with a handsome suite of rooms, terminated by a terrace: and round the third story runs a gallery which commands a prospect so extensive that it seems to overlook all Tuscany. On the outside of the house are noble porticos. The water at this villa is peculiarly fine; owing, in some measure, to the following circumstance. When the great Lorenzo laboured under his last illness, a famous physician of Padua was summoned to attend him; he did so, and exerted his utmost skill; but to no purpose—Lorenzo died!—when some of his household, frantic with grief, met the unsuccessful physician, and threw him down the well in the quadrangle. The dead body was, of course, drawn up; and the well so nicely cleaned that its water has, ever since, been super-excellent. It is remarkable that the above-named physician, when resident at Padua, had his nativity cast, and was told he would be drowned: he, therefore, quitted Padua, whence he was frequently compelled to go by water to Venice, and came to settle at Florence, as a place where water-carriage was unnecessary; thus furnishing an example

—————That human foresight

In vain essays to'scape th' unerring stroke
Of Heaven-directed Destiny!

Poggi Imperiale, about one mile from the Porta Romana, is a royal

Villa containing an admired statue of Adonis, by Buonaroti; and portraits of Petrarca, and Laura, by Albert Durer. The prospects from this spot are beautiful; and not far hence stands the Monastery of S. Matteo in Arcetri, near which are vineyards that produce the celebrated wine called *Verdea*.

Pratolino, a royal Villa about six miles from the Porta S. Gallo, is famous for its garden; which contains water works, and a statue of the Apennine sixty feet in height, by Giovanni di Bologna.

On the way to Pratolino is the modern Campo-Santo of Florence.

Fiesole, anciently *Fæsulæ*, one of the twelve great cities of Etruria, is proudly seated, on a summit of the Apennine, in a most enchanting situation, about three miles and a half from the Porta Pinti, by the Majano-road. Light carriages may go with perfect ease and safety, so far as Majano, which is two-thirds of the way: but thence, to the Francesean Convent, at Fiesole, the best conveyance is a *traineau*; which the Peasants at Majano can always furnish. Between the latter place and Fiesole is the Docia; a monastery built by Buonaroti, and deliciously situated. *The ancient Etruscan town of Fiesole* is supposed to have been destroyed by an earthquake, long before the period when Sylla founded a colony there: the Walls of this town, however, are in several places discoverable: and it seems evident, from the manner in which they present themselves, that they were thrown down by some convulsion of nature: they appear to have originally consisted of large stones without cement, like the walls of Pompeii and Pæstum. Here, likewise, are remains of an

Amphitheatre, built on the side of a hill, as was the Grecian custom; the shape and size of the edifice, some of the staircases, seats, and caves for the wild beasts, together with the reservoir of water which belonged to this theatre, may be traced^f; and here, also, is an ancient Temple, now roofed, and made into a church. Fourteen fine columns with Ionic capitals, the pavement, and the altar of the ancient building still remain; though the altar has been moved from its original situation. This temple is supposed to have been dedicated to Bacchus. The walls of the Roman town may, in some places, be traced; as may the pavement of the streets, which resembles that of Pompeii. The modern town, if it may be so called, contains a Cathedral, built in 1028, apparently on the site of an ancient temple; and adorned with Sculpture by Mino da Fiesole, and Andrea Ferrucci, Fiesolano; and likewise with a picture of the martyrdom of S. Thomas, by Volterrano; here, also, are, an episcopal palace, a Seminary, and a Franciscan Convent, which last stands on the spot called *Rocca dei Fiesolani*.

Vallombrosa, about fourteen miles distant from Fiesole, is well worth notice; not only because it has been immortalized by Milton, but likewise on account of the beauty of the country, and the noble Certosa of Vallombrosa, which still contains fine paintings; though the finest were, I believe, removed when the Convent was suppressed. Vallombrosa itself

has suffered very little from being under the dominion of France: but the Certosa is not yet re-established. Mules are the necessary conveyance for persons who cannot walk; there being no carriage road to the Convent.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to the *Abbey of Camaldoli*, about thirty-six miles from Florence; and thence to the *Convent of Lavernia* (*mons Alvernus*,) about fourteen miles further. The former of these Convents was suppressed by the French; who cut down much of the fine wood belonging to it: now, however, this Convent is re-established; though its inhabitants, about thirty in number, are too poor to entertain visitors gratis; and therefore Travellers, after eating or sleeping under its roof, usually make a present to the community. The convent of Lavernia never was disturbed by the French; and contains, at present, about sixty Capuchins.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and, what is more estimable and endearing to Foreigners, they are, generally speaking, good-humoured, warm-hearted and friendly; such, at least, have I found them, for many successive years. The Tuscan peasantry, considered collectively, are pure in their morals and pastoral in their manner of living; and the peculiar comeliness of both sexes is very striking, especially in that tract of country which extends from Florence to

(f) The Etrurians are famed for having invented Amphitheatres; together with the games called *Curuli*, and *Certami dei Cavalli*; and about the year of Rome 400, comedians were invited, by the Ro-

mans, to come from Etruria, and perform plays, for the first time, at Rome; the Romans thinking these new games might appease the gods, and stop a then raging sickness.

Pescia: but it is only among the peasantry that one can form a just idea of Italian beauty; and perhaps I might add, it is only among the peasantry one can form a just idea of the Italian character; inhabitants of populous cities being nearly alike whether in London, Paris, Vienna, Florence, or Rome. The men are tall, robust, finely proportioned, and endowed with that entire self-possession which inspires respect, and perhaps a more favourable opinion of them than they really deserve. The women are of a middle stature; and were it not for bad stays, would be well made. They have large, languishing black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful; and, instead of curtsying, they gently bow their bodies, and kiss the hand of a superior; a practice common, indeed, throughout Italy. When two young persons agree to marry, the banns are published three times in a parish church; after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one half in wearing-apparel, and the other half in money; which the bridegroom usually expends in purchasing jewels for his lady; which consist of a pearl necklace, cross and ear-rings, frequently intermixed with rubies; and worth from twenty to thirty

pounds sterling: these jewels being considered by the man as the woman's exclusive property; indeed, money so invested may be looked upon as placed in a bank; while the interest received is that high gratification which the woman derives from exhibiting her ornaments on gala-days; and these ornaments continue in the family for ages, unless the pressing call of necessity compel them to be pawned, or sold. When the *Sposa* is taken in labour, the husband, after procuring medical help, deems it his next duty to get some of what is called the life-giving plant (*aleatrice* the peasants call it,) which he places on her bed; and without which, he believes his child cannot be born. This custom is derived from the Greeks. About a fortnight after the birth of the infant, its parents give what they denominate a *seaponata*, or christening dinner^h, to their relations; on which occasion every guest brings a present, as was the practice at Athens; and the dinner is served dish by dish, likewise an ancient custom. On the husband's demise the eldest son becomes heir-at-law; but is obliged to portion his sisters; and either maintain his mother, or return her dowerⁱ: all his relations frequently live with him: but the largeness of the family creates no confusion; there being a superior over the men, and another over the women, who allot, to every person, their business; which is thus kept dis-

(g) Some of the Grecian ladies used to hold palm-branches in their hands, in order to procure an easy delivery.

(h) Children in Roman-Catholic countries, however, are christened immediately after their birth.

(i) An elder son among the Greeks was obliged either to maintain his mother, or return her dower: hence Telemachus,

though he sustained great losses by means of Penelope's suitors, thinks it imprudent to send her home to her father; because that could not be done without returning her dower—

“ I could not now repay so great a sum
To the old Man, should I dismiss her home
Against her will.”

HOMER'S *Odyssey*.

tinged. A Tuscan farmer shares equally with his lord in the produce of an estate ; and the owner even provides seeds, plants, manure, implements of husbandry, in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and a market-cart, a waggon, and a pair of large dove-coloured oxen, who draw the waggon and the plough, whose colour seldom, if ever, varies throughout Italy, and whose beauty is as remarkable as that of their masters. The female peasants, beside working in the vineyards almost equally hard with the men, often earn money by keeping poultry, and sometimes one or two lambs ; whose fleecy coats the children decorate, on the Festa di San Giovanni, with scarlet ribbons tied in fantastic knots : and by the aid of money thus acquired, wearing-apparel, and other necessaries, are purchased. Shoes and stockings are deemed superfluous, and merely ornamental, even by the women ; who carry them in baskets on their heads, till they reach a town ; when these seemingly embarrassing decorations are put on : for the *Contadina* is as vain of her appearance as the *Dama nobile* ; and, no wonder—since the Arcadian dresses and lovely countenances of these peasants arrest every eye, and show them, perhaps too plainly, how strong are their powers of attraction^k. The phraseology of the Florentine peasants is wonderfully elegant : but the most remarkable quality of these persons is their industry ; for, during the hottest weather, they toil all day without sleep ;

and seldom retire early to rest : yet, notwithstanding this fatigue, they live almost entirely upon bread, fruit, pulse, and the common wine of the country : however, though their diet is light, and their bodily exertions are almost perpetual, they commonly attain old age ; especially in the neighbourhood of Fiesole.

My family and I about twenty years ago spent one summer at Careggi de' Medici, and another at Careggi di Riccardi ; and during our residence in the latter villa, we invited all the surrounding peasants to a dance. Our ball-room was a lofty apartment sixty feet by thirty ; and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motion : indeed it had the appearance of being continually turned round by an invisible hand : this lustre we filled with candles ; and the walls, which were adorned with full-length portraits of the Medici-Princes, we likewise decorated with festoons of vines, olive-branches, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sun-set, on the appointed day, our guests appeared altogether upon a lawn leading to the villa, preceded by their own band of music : and no sooner did this procession reach our hall door, than the musicians struck up a lively tune ; while the dancers, as they entered, formed a quadrille, which would have been applauded on any opera-stage. When this dance was finished, the female peasants advanced, in couples, to the top of the hall, where we were seated, paying their compliments to us with as much ease and elegance as

(k) I am sorry to say that the ancient costume of the Tuscan peasants is less fre-

quently worn than it used to be twenty years since.

if they had been educated in a court: and then commencing another quadrille, different from, but quite as pretty, as the first. With a succession of these dances we were amused till supper; after which our visitors, who had been regaled with punch, a liquor they particularly relish, came once more to us; when the women returned thanks for their entertainment, kissed our hands, and, presenting their own to their partners, bowed and retired.

I cannot dismiss the subject of Tuscan peasantry, without mentioning another circumstance, which may perhaps serve to shew the grateful and delicate turn of mind possessed by these people.

One day, as we were walking near Careggi, we observed a girl, apparently about fourteen years of age, watching a flock of goats, and at the same time spinning with great diligence: her tattered garments bespoke extreme poverty; but her air was peculiarly dignified, and her countenance so interesting, that we were irresistibly impelled to present her with a few *crazie*. Joy and gratitude instantly animated her fine eyes while she exclaimed; "Never, till this moment, was I worth so much money!"—Struck by her words and manner, we inquired her name; likewise asking where her parents lived? "My name is Teresa," replied she; "but, alas, I have no parents." "No parents!—who, then, takes care of you?"—"The Madonna."—"But who brought you up?"—"A peasant in Vallombrosa: I was her nurse-child; and I have heard her say my parents delivered me into her care; but that

she did not know their name. As I grew up she almost starved me; and, what was worse, beat me so cruelly, that, at length, I ran away from her." "And where do you live now?" "Yonder, in the plain (pointing to Val d'Arno); I have fortunately met with a mistress who feeds me, and lets me sleep in her barn: this is her flock." "And are you happy now?" "O yes! very happy. At first, to be sure, it was lonesome sleeping in the barn by myself; 'tis so far from the house; but I am used to it now: and indeed I have not much time for sleep; being obliged to work at night when I come home; and I always go out with the goats at day-break: however, I do very well; for I get plenty of bread and grapes; and my mistress never beats me." After learning thus much, we presented our new acquaintance with a paul—but to describe the ecstasy this gift produced is impossible.—"Now," cried she (when a flood of tears had enabled her to speak), "now I can purchase a *corona*¹—now I can go to mass, and petition the Madonna to preserve my kind benefactresses!"

On taking leave of this interesting creature, we desired she would sometimes pay us a visit: our invitation, however, was only answered by a bow: and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi; when it appeared that, immediately after her interview with us, she had been attacked by the small-pox, and was only just recovered.

During the next summer, although we again resided in the

(1) Without a *corona* she informed us that she could not be permitted to go to mass.

same neighbourhood, we, for a considerable time, saw nothing of Teresa. One day, however, we observed a beautiful white goat browsing near our house; and, on going out, perceived our *Protegée* with her whole flock. We now inquired, almost angrily, why she had not visited us before?—"I was fearful of obtruding," replied the scrupulous girl; "but I have watched you at a distance, ladies, ever since your return; and I could not forbear coming rather nearer than usual to-day, in the hope that you might notice me." We gave her a scudo, and again desired she would sometimes call upon us. "No, ladies," replied she, "I am not properly dressed to enter your doors; but, with the scudo you have kindly given me, I shall immediately purchase a stock of flax; and then, should the Madonna bless me with health to work hard, I may soon be able, by selling my

thread, to buy decent apparel, and wait upon you, clothed with the fruits of your bounty."—And, indeed, it was not long ere we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of content.

According to the excellent laws of the Emperor Leopoldo, father to the present Grand Duke of Tuscany, no man can be imprisoned for debt, though creditors have power to seize the property of their debtors; and no offence is punishable with death, though murderers are condemned to perpetual labour as galley-slaves: and to these, and many other equally wise regulations, made by Leopoldo, are attributable the almost total exemption from robbery and murder which this country has long enjoyed; and the increase to its population of two hundred thousand; an astonishing difference, as the original number was only one million.

CHAPTER V.

PISA.

Situation, supposed origin, and present appearance of Pisa—Duomo—Baptistery—Campanile—Campo-Santo—Sonnet to Grief—Chiesa de' Cavalieri—Palazzo de' Cavalieri—Chiese di San Frediano—di S. Anna—di S. Caterina—di S. Paolo all'Orto—di S. Francesco—Church belonging to the Conservatorio di S. Silvestro—Chiese di S. Matteo—di S. Pierino—di S. Michele in Borgo—di S. Vito—della Spina—di S. Andrea in Chinseca—di S. Martino—Palazzi-Lanfranchi—Tonini—Lanfreducci—Casa-Mecherini—Palazzo-Seta—Royal Palace—Hospitals, &c.—University—Torre della Specola—Botanic Garden—Ancient Vapour-Bath—Suppressed Church of S. Felice—Subterranean part of S. Michele in Borgo—Aqueduct of Caldacoli—Modern Baths—Mountain of S. Giuliano—Modern Aqueduct—Canal—Royal Farm—Character of the Pisans—Hotels—Fountain-Water—Theatre—Bridges—Battle of the Bridge—Illumination in honour of S. Ranieri—Carnival—Climate.

As the road I took, from Florence through La Scala to Pisa, exhibits no particular objects of

interest, I shall begin this chapter with an account of the last-named town.

Pisa, one of the twelve great cities of Etruria, stands on the banks of the Arno, forty-eight miles distant from Florence, fourteen from Leghorn, and six from the Mediterranean sea. Strabo says, it was built by the Arcadians, soon after the Trojan war; while other authors suppose it yet more ancient: and, in modern times, it has been the capital of a great republic, whose conquering fleet was a terror to the Saracens, a scourge to the African corsairs, and a check upon the ambition of Genoa: and with innumerable spoils, taken from the first-mentioned people, most of the present buildings at Pisa were erected. This city is, next to Florence, the largest in Tuscany; but though its walls are nearly five miles in circumference, they do not, at the present moment, contain above eighteen thousand persons. The streets are wide, straight, and excellently paved; the bridges elegant; the quay is one of the finest in Europe; and the situation of the Cathedral, Baptistery, Leaning Tower, and Campo-Santo, renders these majestic edifices particularly striking and beautiful. The Arno traverses the city in the form of a crescent; and divides it nearly into two equal parts.

The Duomo, a Gothic structure, in the shape of a Latin cross, built, (as I have already mentioned,) in the eleventh century, under the guidance of Buschetto, a Grecian, is remarkable for the richness and variety of its marbles; and, next to the cathedrals of Milan and Siena, perhaps the finest church of its kind in Italy. The eastern front is ornamented with an immense

number of columns; some of which are Grecian marble, others oriental granite, and one is porphyry: among these the most striking are six magnificent columns which adorn the three celebrated modern bronze-doors; and are said to be either Grecian or Egyptian workmanship. The modern doors were designed by Giovanni di Bologna, and cast by P. D. Portigiani: that in the centre, deemed the least beautiful of the three, represents the life of the Madonna; and is surrounded by figures of Saints and Prophets, and embellished with an elegant border of foliage, fruits, and flowers. Those on the right and left represent the life of the Saviour, beginning with his birth, and ending with his crucifixion; they are likewise embellished with a border, nearly similar to the one already described. The mosaics, in the arches above the doors, were done by Filippo di Lorenzo Palidini. The architrave of the eastern door was taken from an ancient edifice: and the bronze-door which fronts the Campanile, is esteemed for its antiquity; though not remarkable for merit of any other kind. The inside of the church is adorned with seventy-four lofty columns; sixty-two of which are oriental granite; and the rest rare marble: and although most of these columns were originally unequal in height, and consequently ill-adapted to match, yet so well has the architect disposed of and added to them, that even the most observing eye perceives no want of symmetry. Twelve altars, designed by Buonarroti and executed by Stagio Stagi, adorn the walls of this edifice. The high-altar is

magnificently decorated with lapis lazuli^m, verde antique, brocatello di Spagna, bronze gilt, giallo di Siena, &c.: the tribuna contains two porphyry columns, whose capitals and bases are peculiarly elegant; that near the episcopal throne is embellished with the best works of Stagi, and bears a bronze angel greatly admired. The decorations of the opposite column were executed by Foggini: and the group of angels on a golden field, which adorn the great arch, by Ghirlandajo, the master of Buonaroti. The seats for the canons, (a sort of wooden mosaic introduced into Tuscany in the time of Brunellesco,) merit notice. The four pictures of S. Peter, S. John, S. Margherita, and S. Caterina, are by Andrea del Sarto; and the mosaic on the ceiling, representing the Saviour, the Madonna, and S. John, was executed by Gaddo Gaddi and other artists, in 1321. On the right side of the great cross is the Chapel of S. Ranieri; whose sarcophagus rests on a pedestal of red Egyptian granite, adorned with other valuable marbles: the sarcophagus is of verde di Polcevera, the altar of giallo di Siena, and the balustrades are of inlaid marble: the whole was executed by B. G. Foggini, at the command of Cosimo III., in honour of S. Ranieri, who died in 1161, and was proclaimed, by the Pisans, their Patron Saint. This chapel contains a mosaic, by Gaddo Gaddi, representing the Madonna enthroned and attended by angels; and an antique Grecian, or Roman statue, said to represent Mars, though now called S. Efeso.

On the left side of the great cross is the Chapel of the Holy Sacrament; which contains a ciborio of massy silver, and an altar adorned with silver *bassi-rilievi*; both well executed, after the designs of Foggini: the balustrades are of inlaid marble; and here, likewise, is a mosaic, by Gaddo Gaddi, representing the Annunciation. At the bottom of the church, over the great entrance-doors, is a beautiful Bar, or gallery, ornamented with *bassi-rilievi*, by Giovanni, the son of Niccolo Pisano; and it is much to be lamented that this fine work, which originally adorned a pulpit, is now placed so high, that its merits are scarcely discernible: it represents scriptural histories. The centre-aisle contains a pulpit of inlaid marble, supported by two small columns; the one porphyry, the other oriental brocatello; and the first is deemed particularly curious, from consisting of various pieces so well joined that it may be properly denominated *Breccia porfirea*: the second is deemed the finest specimen of its sort in Italy. The pillar, on the right, which supports the cupola, is adorned with a picture by F. B. Gozzoli, who lived in the fifteenth century; it represents S. Thomas Aquinas disputing with an assembly of doctors; and the pillar, on the left, is adorned with a picture of S. Agnes, by Andrea del Sarto! Among the pictures which I have not already mentioned, those best worth notice are—the Madonna and our Saviour surrounded with saints, attributed to Pierino del Vaga and G. A. Sogliani—S. Ranieri putting on the religious habit, by

(m) Lapis lazuli is said to be the *Cyanæum* of the ancients; and Great Tartary is supposed to produce the best.

Cav. B. Luti—the death of S. Ranieri, by Cav. G. Melani, who flourished in the seventeenth century—the three Maries at the foot of the cross, by G. Bilivert—the adoration of the serpent in the wilderness, by O. Riminaldi—Habakkuk borne by an angel, by Bilivert—Judith giving the head of Holofernes to her servant, and the Madonna, our Saviour and saints, originally painted by Passignano, and added to by Tempesti—God the Father, Raphael, and other angels, by Salembini—and the institution of the Lord's Supper, by Tempesti. The bronze Griffin on the top of the Duomo is a curious antique *intaglio*, supposed to be Egyptian workmanship.

The Baptistery, a German-Gothic structure, erected (as has been already mentioned) by Diotisalvi, in the twelfth century, is an octagon of white marble, whose principal entrance is embellished with two large and two small columns, similar to those which adorn the great doors of the Duomo.

The inside of this edifice resembles an ancient temple. Twelve arches, supported by eight vast columns of Sardinian granite, and four pilasters of white marble, serve as the base to a second row of pilasters, on which rests the cupola. The capitals, both of pillars and pilasters, are antique. The Font, elevated on three steps of beautiful marble, is adorned with *intagli* and mosaics, so well executed, that they appear to have been done long before the building. On the margin are four places for the immersion of infants;

and, in the centre, is a large basin for the immersion of adults: this practice of immersion, however, has been abandoned since the thirteenth century. The Pulpit, one of Niccolo Pisano's best works, is supported by nine columns of precious marble, and ornamented with *bassi-rilievi*, formed out of oriental alabaster and Parian marble. The first piece represents the birth of our Saviour—the second, the adoration of the Magi—the third, the Presentation in the Temple—the fourth, the Crucifixion (much inferior to the rest)—the fifth, the last Judgment. This Baptistery was finished in 1153; at which period Pisa is said to have been so populous, that a voluntary contribution of one florin, from every family, sufficed to pay for this noble edificeⁿ.

The Campanile, or *Leaning Tower*, begun by Guglielmo, a German, and Bonnano, Pisano, about the year 1174, is of a circular form, nearly 190 feet in height, and declining above 13 feet from its perpendicular. This beautiful edifice consists of eight stories, adorned with two hundred and seven columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the most respectable writers, it appears that this tower originally was straight; though some accidental cause, such as an earthquake, the great fire of Pisa, or the natural looseness of the soil, has produced its present extraordinary inclination: and in that part of the Campo-Santo where the life of S. Ranieri is painted,

(n) Pisa, at the period above-mentioned, was supposed to contain 13,400 families; and, reckoning five persons to each family, the number of inhabitants will amount to

67,000—but the population of this city, during its most flourishing state, is said to have amounted to 150,000.

we see this now leaning tower perfectly upright, and consisting of seven stories only: may not, therefore, the eighth story, which rather inclines on the contrary side to the others, have been added, in latter times, as a balance, to prevent the whole edifice from falling? The stairs leading up to the summit of this tower are easy of ascent; and the view from the eighth gallery is very extensive.

The Campo-Santo, or ancient burial-ground, the most beautiful edifice at Pisa, and unique in its kind, is a vast rectangle, surrounded by sixty-two light and elegant Gothic arcades of white marble, and paved with the same. Archbishop Ubaldo Lanfranci, who was contemporary with Richard *Cœur-de-lion*, and his brother warrior in the Holy Land, brought to Pisa a large quantity of earth from Mount-Calvary, and deposited it on the spot round which the walls of the Campo-Santo are now erected. He is, therefore, supposed to have given the first idea of this edifice in 1200; and the present structure, eighteen years afterward, was commenced under the direction of Giovanni, Pisano, who finished it in 1283. The statues over the principal door are by Giovanni, Pisano; they stand in a kind of temple, and, among them, is the sculptor himself, kneeling to the Madonna. The sarcophagi under the arcades are chiefly of Parian marble. Here is the Tomb of the Countess Beatrice, who died in 1113, and was mother to the celebrated Countess Matilda, the last descendant from the Counts of Tuscany. On this Sarcophagus is represented, in *basso-rilievo*, the chase of Meleager, according to some opinions, and the story of Phædra and Hip-

politus, according to others: however, be this as it may, the merit of the work proves it an ancient production, applied, in latter ages, to its present use; and it is supposed that this sarcophagus was the model from which Niccolo, Pisano, and his son, used to study. Here, likewise, is an ancient Vase, embellished with *bassi-rilievi*, representing Bacchanalian mysteries, and which seems to have been one of the vessels employed by the Greeks and Romans in their religious ceremonies. Round the walls are fresco-paintings of the fourteenth and fifteenth century; which, however deficient in many respects, cannot but yield pleasure to those persons who wish, on their entrance into Italy, to view the works of the Revivers of an art afterward brought to exquisite perfection. In the first division of the arcade, on the western wall, are six large pictures, representing the life of S. Ranieri; the three upper ones being by Simone Memmi; the three under ones, by Antonio, called Veneziano: and they particularly merit notice, on account of the costume accurately preserved throughout them all, and likewise because they show how ships were armed and rigged in the days of S. Ranieri. In one of these pictures is the Campanile: they all are supposed to have been begun in 1300. The second division contains six paintings, representing the life and death of Saints Efeso and Potito, done by Spinello Spinelli, Aretino, about the year 1400. The third division contains six paintings, representing the history of Job, by Giotto; so injured, however, by the hand of time, that it is difficult to distinguish them, although, in 1623, they were retouched, by Marus-

celli. The other paintings of this arcade are said to have been done by Nelli di Vanni, Pisano. The two first pictures in the second arcade represent the history of Esther, by Ghirlandajo; retouched, however, by Aurelio, or Baccio Lomi. The second division of this arcade contains the history of Judith; which is modern, ill-done, and damaged. The first division of the northern arcade contains four pictures, representing the Creation, by Buffalmacco, who flourished in the beginning of the fourteenth century. The other paintings which adorn this arcade (those over the doors of the chapels excepted) represent the principal events of the book of Genesis; and were begun by B. Gozzoli, in 1484, and finished in the short space of two years. The first of these numerous pictures contains the famous *Vergognosa* di Campo-Santo; and over the chapel-door is the adoration of the Magi, by which work Gozzoli established his reputation among the Pisans, and prevailed with them to employ him in painting their Campo-Santo; not merely on account of the general merit of the picture, but because it exhibited an excellent likeness of his mistress, a Pisan girl, whom he drew, to display his imitative powers. Over the same door is the Annunciation, attributed to Stefano, Fiorentino; and the fifth lower picture from this, is particularly interesting, as it contains several portraits of illustrious men, and among them that of Lorenzo de' Medici. Over the door of the second chapel is the coronation of the Madonna, by Taddeo Bartoli; and in the fifth lower picture, beyond this chapel, are portraits of other illustrious men, among whom

the painter has placed himself, though his figure is almost totally obliterated. These works, by Gozzoli, are, generally speaking, the best preserved of any in the Campo-Santo. The paintings of the eastern arcade, so far as the chapel-door, are by Zaccaria Rondinosi, Pisano, and were executed in 1666; they represent the history of King Ozia, and Balteshazzar's feast. Beyond the chapel are three paintings, said to be by Buffalinacco, and representing the crucifixion, resurrection, and ascension of the Saviour. The next picture which is in that part of the southern arcade not already described, represents the triumphs of Death, and was done by Andrea Orcagna, who flourished in the middle of the fourteenth century: it contains several portraits. The second large picture, by the same master, is the universal Judgment, in which Solomon is represented as dubious whether he may go to Heaven or Hell. The next picture, or rather a compartment of the last, represents Dante's *Inferno*; and was painted by Bernardo Orcagna, brother to Andrea, and restored by Sollazino, who flourished about the year 1530. The fourth picture represents the history of the Anchorites, by Laurati, the pupil of Giotto: and over the great door is an Assumption, by Simone Memmi, one of the best preserved pictures of the fourteenth century.

It is remarkable that, among the immense number of countenances contained in these paintings, we scarcely find two alike. The faces, generally speaking, are well done; the figures and drapery stiff; the perspective is bad; but the borders, which form the several compartments, are particularly elegant. Among the monuments is

that of Count Algarotti, erected by Frederic the Great, of Prussia; but remarkable only for the beauty of the marble: near this is the sarcophagus of G. F. Vegio, by Taddo; and, in the eastern arcade, is the monument of Filippo Decio; who had it erected in his life-time; giving, as a reason, "That he feared posterity would not have done it for him." This monument is by Stagio Stagi. Under Orcagna's picture of the triumphs of Death stands an ancient Roman Mile-stone; which was discovered on the Via-Emilia, near Rimazzano, and thence transported to Pisa; and on each side of this column is an inscription, the one to the memory of Lucius, and the other to that of Caius Cæsar, the adopted sons of Augustus. Six hundred ancient families of Pisa, beside many illustrious characters of different nations, are said to be interred in the Campo-Santo.

The solemn grandeur of this burial-ground, prompted me to compose the following sonnet to Grief; which I am tempted to insert, because it is descriptive of the Campo-Santo:

STRUCTURE unmatch'd! which braves the
lapse of Time!
Fit cradle the reviving arts to rear!
Light, as the paper Nautilus, appear
Thy arches, of Pisano's works the prime.
Famed Campo-Santo! where the mighty
Dead,
Of elder days, in Parian marble sleep,
Say, who is she, that ever seems to keep
Watch o'er thy precincts; save when mortal
tread
Invades the awful stillness of the scene?
Then, struggling to suppress the heavy
sigh,
And brushing the big tear-drop from
her eye,
She veils her face—and glides yon tombs
between.
'Tis GRIEF!—by that thick veil the Maid
I know,
Moisten'd with tears which never cease to
flow.

The Chiesa de' Cavalieri, or Church of S. Stefano, from whom the square in which it stands is named, was built by Vasari: the high-altar, by Foggini, is of porphyry; so likewise is the sarcophagus above it, reputed to contain the bones of S. Stephen; and the bronze-chair, suspended over the sarcophagus, was presented by Innocent XII. to Cosimo III. On the ceiling are six paintings relative to the Knights of S. Stefano; the two first by Ligozzi, the two next by Empoli, the fifth, by Cigoli, and the last, which represents Cosimo I., receiving the habit of the order, is by Cristofano Allori. On the walls and ceiling are trophies taken from the Infidels, by the Knights of S. Stefano. This church contains a very curious organ; reputed to be the finest in Europe; a nativity, by Bronzino; and a silver crucifix, by Algardi.

The Palazzo de' Cavalieri, situated in the same square, was built by Vasari; and, over the principal entrance are busts of six Grand Masters of the order, beginning with Cosimo I., who instituted these Knights to defend the Mediterranean against Turks and Corsairs, by means of galleys, on board of which every Knight was compelled to serve three years ere he could be finally received into the order: but, when peace was established between Barbary and the Tuscans, the Knights and their galleys became useless; in-somuch that the latter were, in 1755, all broken up and destroyed.

Near to the Palazzo de' Cavalieri, there formerly stood a building, now totally demolished, which was called the Tower of Famine,

from having been the prison of Ugolino°.

The Chiesa di S. Frediano, which is supported by columns of oriental granite with ancient capitals, contains a painting of our Saviour on the cross, done, in the thirteenth century by Giunto, Pisano.

The Chiesa di S. Anna contains a curious representation of our Saviour on the cross, wrought in wood, on the tabernacle of the high-altar: and this wooden sculpture of which there are several specimens in Pisa, is attributed to G. Giaccobi, Pisano.

The Chiesa di S. Caterina contains a curious picture, by F. Traini, one of the most skilful disciples of Andrea Orcagna: this picture represents S. Thomas Aquinas surrounded by the fathers of the church, among whom is a portrait of Urban VI.; at the feet of these are several philosophers and heretics, with their works torn in pieces; and what seems very incongruous, S. Thomas himself is placed between Plato and Aristotle, who are presenting him with their literary productions.

The Chiesa di S. Paolo all'Orto contains a head of our Saviour, which appears to have been done in the twelfth century.

The Chiesa di S. Francesco, supposed to have been built after the designs of Niccolo, Pisano, contains a Chapel dedicated to S. Antonio da Padova, and painted by Salembini and Maruscelli—a Chapel painted by Passignano;

together with a Madonna and Child, said to have been done in the fourteenth century—another Chapel (near the Sacristy) the paintings in which are attributed to Spinello, Aretino, who likewise did the large picture over the Sacristy-door—a picture, in the Sacristy, by Giotto, of S. Francesco receiving the elect: and, in the Sacristy-chapel, the Madonna and saints, painted in 1395, by T. Bartoli. In the Cloister to the right of the little steps which lead into the church, the bones of Ugolino, his sons, and nephews, are, according to tradition, deposited.

The Church belonging to the Conservatorio di S. Silvestro contains two antique paintings, by Guidotti; and a small *bassorilievo*, in *terra cotta*, attributed to Luca della Robbia, the inventor of painting upon glass.

The Chiesa di S. Matteo, built by the brothers Melani, is remarkable for the fresco-paintings of those artists, which are so skilfully managed as to make the roof appear wonderfully higher than it really is.

The Chiesa di S. Pierino, supposed to have been an ancient heathen temple, contains a Madonna, painted on the wall, and a crucifix, by Giunto, Pisano. The ornaments on the outside of the great door are ancient and beautiful; the pavement is of *pietri duri*; and the edifice stands on an ancient Bone-house, which contains two sarcophagi of Parian marble, together with paintings,

(o) Count Ugolino, a Pisan nobleman, entered into a conspiracy with Archbishop Rugiero, to depose the governor of Pisa; in which enterprise, having succeeded, Ugolino assumed the government of the city: but the Archbishop, jealous of his power, incited the people against him;

attacked his palace, seized his person, and cast him and his family into prison; till, at length, refusing them food, and throwing the key of their dungeon into the Arno, he left them, in this dreadful situation, to be starved to death!

See DANTE'S *Inferno*, Canto XXXIII.

in the style of those which adorn the Campo-Santo.

The Chiesa di S. Michele in Borgo, said to have been built before the eleventh century, by Guglielmo Pisano, is incrustated with cerulean marble, supported by ancient columns of Granitello, and adorned with a marble crucifix, wrought by Niccolo, Pisano, and originally placed in the Campo-Santo. The Madonna, under this crucifix, is supposed to be one of the most ancient paintings in Pisa. The cupola, the upper-nave, the vision of S. Romualdo, the expedition to Majorca and Minorca, and the institution of the Foundling Hospital, are all painted by Guidotti.

The Chiesa di S. Vito, or, more properly speaking, the Cappella di S. Ranieri, contains a fresco representing the death of the Saint, and executed, not many years since, by Tempesti, in his best manner. The surrounding architectural ornaments are by Cioffo.

The Chiesa della Spina exhibits monuments of the ancient Pisan school of sculpture, namely, the Madonna, our Saviour, S. John and S. Peter, by Nino, Pisano, one of the Revivers of the art; two figures attributed to Moschino; and a half-length Madonna, by Nino.

The Chiesa di S. Andrea in Chinseca contains a valuable monument of the Greco-Pisano school, namely, our Saviour on the cross; which appears to have been done in the thirteenth century.

The Chiesa di S. Martino contains a crucifix, by Giunta, Pisanor.

The Palazzo-Lanfranchi, on that side of the Arno called *Parte di mezzo-giorno*, was built after the design of Buonaroti.

The Palazzo-Tonini contains two paintings, in fresco, from Tasso's *Gerusalemme*, begun by Melani, and finished by Tommasi, his scholar.

The Palazzo-Lanfreducci, which is incrustated with statuary marble, has a chain, and these words over the door; "*Alla giornata*"—many tales are told in consequence; but none of them seem sufficiently authenticated to be worth relating. This palace contains a celebrated picture, by Guido, the subject of which is, sacred and profane love, represented by two boys: perhaps the subject of this picture may have been taken from Plato, who says, there are two Cupids, as different as day and night; the one possessing every virtue, the other every vice.

Casa-Mecherini, on the opposite side of the Arno, and called *Parte di Tramontana*, contains a celebrated Sibyl, by Guercino; with frescos by Tempesti and Cioffo.

The Palazzo-Seta, in Via S. Cecilia, contains frescos by the brothers Melani; as do the *Palazzo del Pubblico*, and the *Palazzo de' Priori*.

In the regal Palace the ceilings are painted with elegance; and the furniture, though plain, is handsome.

The Hospitals are spacious; and the *Loggia de' Banchi* and *Casino Nobili*, are fine buildings.

The University of Pisa was founded by the Emperor Henry

(p) The Churches at Pisa contain many Paintings, by old Tuscan masters, which I have not mentioned; and a minute de-

scription of them may be found in Moriana's History of Pisa.

VII.; though in consequence of civil wars, it became almost annihilated, till the reign of Cosimo I.; by whom it was re-established on the present plan, in 1543: it has produced as many, if not more, learned men than any other public seminary in Italy.

The Torre della Specula, or *Observatory*, was erected about the year 1735; and is furnished with good instruments.

The botanic Garden was founded by Ferdinando, second son of Cosimo I.; and has been greatly improved by Sig. Santi, one of the Professors of the University; a Gentleman whose literary productions do honour both to his head and heart; and whose kindness toward the British Nation has ever been such as to command their sincerest gratitude and highest esteem.

There seems little doubt that Pisa was a Roman colony, often visited by the Cæsars: and Nero, about the year 57, is said to have made an excursion to this city, with which he was so much pleased, that he embellished it with a magnificent palace and a temple dedicated to Diana, which stood at the entrance of the Lucca-gate. This temple was built in the form of a rotunda; all of marble without; the ceiling being an imitation of the starry firmament. The internal decorations consisted of oriental marble columns, with various pieces of sculpture and painting; the pavement was Egyptian marble, and the statue of the goddess stood in its centre. Whether the palace did, or did not enclose this temple, is unknown; but the former is described as being highly ornamented, and of a vast extent, containing baths, gardens, and fish-ponds: and it

is added that Nero, in order to have it amply supplied with water, built the aqueduct of Monti-Pisani, which extended from Calda-colli to the Lucca-gate. Such is the account given of Nero's temple and palace: and it is certain that the buildings, of the *Hypocaustum*, extended from the Duomo to the vicinity of the Monastery of S. Zenone. It is equally certain that foundations of immense buildings have been discovered in the gardens which now occupy the space between the church of S. Zenone and the Duomo; that numberless pieces of marble are seen in the walls and buildings, which at present stand upon the above-named space; and two ruins, near the Lucca-gate, one of which has been recently demolished, were evidently parts of the *Hypocaustum*: these circumstances concur with several others to establish the truth of what I have advanced. The most respectable remains of these antiquities is the *Vapour-Bath*, situated in a garden close to the Lucca-gate: this bath is an octagon, with four semi-circular niches; in the upper part of which are *terra-cotta* tubes of a triangular shape. Opposite to the entrance there appears to have been a place reserved for some marble ornament. The roof forms a semi-circle, and contains eight places to admit light, beside an octagon aperture in the centre. The pavement, leading to the great furnace, was made of *calcistruzzo*, with a surface of marble one finger thick, to walk or lie down upon. It is probable that, under this marble pavement, there were vaulted rooms, where the attendants kept up perpetual fires: and some persons imagine that under every niche were vases filled with water,

which, on being heated by the fires, impregnated the apartments with vapour. Ancient baths always consisted of four apartments, distinguished by the appellations of cold, tepid, hot, and sudatory; and the apartment called tepid, in the men's bath, always communicated with the same apartment in the women's bath: and there is no doubt that the bath above described consisted of four apartments, as traces of them may yet be discovered. From the appearance of the bath now remaining, it seems to have been lined throughout with marble; and the six Grecian columns on the sides of the bronze doors of the Duomo, together with the other two, which ornament the principal door of the Baptistery, are supposed to have been taken from this building. In the garden adjoining to the bath, stood the Monastery of S. Zenone, vulgarly called S. Zeno; of which, however, the Church only remains; and in it are sarcophagi, which, though mutilated and almost defaced, still possess sufficient beauty to make us execrate the hand of avarice or barbarism which has thus destroyed these valuable remains of Grecian sculpture.

A house, belonging to the noble family Da Paule, seems to have been formed out of the ruins of an ancient theatre; judging from the granite columns of different orders discoverable in the walls.

In the suppressed Church of S. Felice are two columns of oriental granite, with capitals adorned by mythological figures, supposed to represent Jupiter, Harpocrates, Diana, Minerva, Isis, Ceres, and Genii. They probably belonged to a Roman temple, on the site of which the

church of S. Felice is said to have been erected. The sculpture seems to be of Septimius Severus's time.

The subterranean part of S. Michele in Borgo deserves notice; the pillars and walls are of *pietre verrucane*, the roof is tufo, and curiously ornamented with arabesques, resembling those which adorn Livia's baths at Rome, and not unlike, in style, to many of the paintings found in Herculaneum. This building could not have been a Christian church, because the primitive Christians adorned their churches with nothing but quotations from Holy Writ; therefore it must, in all probability, have been erected previous to the time of Constantine.

The Aqueduct of Caldacolli, so called from the hot spings which supply it, is supposed to be that erected by Nero: eight arches may still be seen at the distance of about two hundred yards from the modern baths of Pisa; and ruins of the whole are discoverable between this spot and the Lucca-gate.

No vestiges remain of the ancient Port of Pisa, mentioned by Strabo: but it is supposed to have been near the mouth of the Arno, and not far from Leghorn. We are told that this port was protected neither by mole nor pier; and though open to every wind, yet vessels rode securely on its bosom, owing to the size and tenacity of the weeds, which were so closely interwoven as to exclude the agitation of the sea.

The modern Baths, situated about three miles and a half to the north of Pisa, are elegant, commodious, and surrounded by several good lodging-houses. These baths, the most celebrated in Italy, have the reputation of being particularly

beneficial in gouty cases, and diseases of the liver.

Two large fragments of columns with two capitals, which bear marks of remote antiquity, together with several other concurring circumstances, lead us to imagine these modern baths occupy the same ground with those mentioned by Strabo and Pliny.

The Mountain of S. Giuliano, which rises immediately above the baths, exhibits some curious caverns.

The modern Aqueduct, begun by Ferdinando I., and finished by his son, Cosimo II., is a magnificent work, worthy the Princes of the House of Medicis: it commences at a village, called Asciano, and extends to Pisa, a distance of four miles, conveying to that city the most pure and delicious water in Europe.

The Canal, which extends from Pisa to Leghorn, was made by Ferdinando I.

The royal Farm, or Cascina, near Pisa, situated in an extensive and beautiful forest of cork-trees, ever-green oaks, &c., and washed by the sea, is worth notice; as it contains camels, who, though foreigners, breed here, and are employed as beasts of burden: they are, however, much less numerous at present than they were twenty years ago. The Grand Duke, Leopoldo, was the first person who attempted to breed camels in Italy.

The nobility of Pisa, and all the gentlemen belonging to the University, are remarkably civil and kind to foreigners, the lower classes of people respectful and humane, but exacting.

The two principal Hotels in this city are, *Le tre Donzelle*, and *L'Ussero*, the former of which has

the advantage in point of situation, and is, moreover, a tolerably good inn, though by no means so comfortable as private lodgings on that side of the quay called, *Parte di mezzo-giorno*, for, on the opposite side, and in many of the streets and squares, the houses are damp, and consequently unwholesome.

Travellers should be especially careful to send for the Fountain-Water of Pisa that flows through the Aqueduct; because the well-water, with which the houses are supplied, is seldom fit either for drinking or even for kitchen use.

The Theatre here is capacious, but not elegant.

The three Bridges, as I have already mentioned, are handsome, especially the middle one, which is composed of marble and *pietra verrucana*; and the mock fight, occasionally exhibited on this bridge, is perhaps almost the only remaining vestige of those martial games heretofore so famous among the Greeks and Romans. The amusement consists in a battle fought by 960 combatants, who, clothed in coats of mail, and armed with wooden clubs, dispute, for forty-five minutes, the passage of the bridge. The strongest combatants possess themselves of the field of battle, and when it is possible to employ stratagem they never let slip the opportunity, but to fight in earnest is forbidden; nevertheless this mock encounter frequently costs lives, and is, therefore, but seldom permitted, though one of the most beautiful exhibitions in Italy. Some authors tell us it was instituted by Pelops, son of Tantalus, King of Phrygia; others think it was established by Nero; while others believe it to have been originally celebrated in

memory of the defeat of Musetto, King of Sardinia, which happened in the year 1005, upon a bridge at Pisa: but whoever the institutor might be, the amusement is entered into, by the Pisans, with a degree of spirit that exceeds all description^q.

There is likewise, every third year, on the 17th of June, a singular and most beautiful illumination here, in honour of S. Ranieri. On this night the whole Lung'-Arno appears like an immense crescent of magnificent and regularly built palaces, studded with innumerable quantities of diamonds; some in the Tuscan, others in the Gothic, and others in the grotesque or Chinese style of architecture (which participates so much of the Egyptian, that many persons believe the Chinese were originally an Egyptian colony^r.) Add to this, the three bridges ornamented by temples blazing with jewels; and such is the scene which Pisa presents to view at this general illumination—no wonder, therefore, that Ariosto is said to have borrowed images from so

splendid and singular an exhibition, which can only be likened to an enchanted city.

The immense length and beautiful curve of the Pisa-quay contribute greatly to the splendour of these two exhibitions, the ground being so shaped that all the spectators are seen at once, whether in balconies, carriages, on foot, or in boats upon the river: and the same cause renders the Carnival at Pisa particularly beautiful; for, during the last week of this whimsical diversion, the whole quay is filled with masks, from three in the afternoon till the commencement of the pastimes at the theatre.

The *Carneia*, or Carnival, appears to have been a festivity observed in most of the Grecian cities, but especially at Sparta, where it took birth about 675 years before the Christian era, in honour of Apollo, surnamed *Carneus*. It lasted nine days.

The climate of Pisa, during winter, is one of the best in Europe, though at other seasons not equally salubrious.

(q) When a man stands candidate for the honour of being a combatant, he is cased in armour, and then beat for half an hour with wooden clubs; during which ceremony, should he happen to flinch, or cry out, he is rejected; but if he do neither, he is chosen.

(r) The belief that the Chinese were originally an Egyptian colony, has lately been strengthened by a discovery, in the Cabinet of Medals at Milan, of a Chinese work, containing drawings of nearly a thousand antique Vases, resembling those called Etruscan, and of Egyptian origin.

CHAPTER VI.

GENOA, NICE, TURIN, LEGHORN, LUCCA, &c.

Excursion from Pisa to Genoa—New Road—Harbour, Fanale, Fortifications, Streets, and Bridge of the latter City—Cathedral, and other Churches—Residenza dei Dogi—Palazzo Durazzo—University—Palazzo-Doria, and other Palaces—Hospitals—Albergo dei Poveri—Theatre—Hotels—Population—Provisions—Climate—Character of the Genoese—Description of Nice, and its Climate—Journey over the Maritime Alps to Turin—Population of that City—Bridge erected by the French—Regal Palace—Cathedral, and other Churches—Theatre—University—Public Garden and Ramparts—Hotels—Climate—Water—Environs—Alessandria—Plain of Marengo—New Road over the Bocchetta—Old Road—Leghorn—Harbour, Light-house, Fortifications, and other objects best worth notice in the Town and its Environs—Inns—Lucca—Population—Cathedral—Other Churches—Palazzo-Publico—Ancient Amphitheatre—Modern Theatre—Character of the Lucchesi—Seminary founded by the Princess Elise—Inn—Marlia—Bagni di Lucca—Environs of the Bagni—Peasantry—Mode of cultivating this part of the Apennine—Villas between the Baths of Lucca and the City—Road through Pistoja to Florence.

THE road from Pisa to Lerici is tolerably good, during summer, but at other seasons travellers frequently embark at Via-Reggio (a small sea-port belonging to the Lucchesi, and famous for the excellence of its fish,) going thence either in a deck-vessel or a felucca^s to Genoa, between which city and Lerici there was only a mule-path when we made this excursion; the carriage-road, begun long since, is now, however, passable; though not finished: it lies at the edge of precipices without any fence to guard travellers from accidents; and through torrents difficult to ford; but it commands sublime scenery: and when parapet walls are erected on the heights, and bridges thrown over the torrents, (which may probably be accomplished in the course of two years,) this road will vie in excellence with those of Cenis and the Simplon. At present the only good inns on the new road are *La Posta*, at

Pietra Santa; *L'Europa*, at La Spezia; and *Il Ponte*, at Sestri.

Between Pisa and Via-Reggio we crossed the Serchio, anciently the *Ansar*, in a ferry; finding, at the latter town, a tolerable inn, though unhealthily situated.

We then proceeded to Pietra Santa, placed in the neighbourhood of a marsh, the exhalations from which are extremely noxious, particularly toward sun-set. The inn here, being comfortable, is sometimes preferred, as a sleeping-place, to that at Massa, which cannot be commended; though in point of air and situation, the latter town is infinitely preferable to the former. Not far hence are quarries of Seravezza-marble. Massa, seated in a pleasant valley, near the sea, is small, but well-built; and contains a handsome Royal residence, together with some good pictures in its Churches: and five miles distant from this town is Carrara, whose quarries produce marble,

(s) A felucca is an open boat, which makes use both of sails and oars, always keeping

near shore, and, in case of bad weather, running immediately into harbour.

perhaps, for the purposes of sculpture, the most beautiful in the world ; though, for want of proper care in transporting the blocks, they are frequently split and broken. Carrara contains nearly 3,500 inhabitants ; and is built of marble, taken from the adjacent quarries, which are well worth seeing, and where fine crystals are often found : it owes much to its late Sovereign, the Princess Elise, who converted her Palace here into an Academy of Sculpture, richly stored with models, both ancient and modern, and well worth observation.

Having passed Lavenza, formerly *Aventia*, the Port whence the Carrara-marble is conveyed to every part of Europe, we proceeded to Sarzana, a large town near the site of the ancient *Luna* ; and on arriving at Lerici, formerly *Ericis-Portus*, embarked in a felucca for Genoa^t ; coasting the Riviera, and passing Porto-Venere, defended by two castles, near which ships go through a narrow strait into the Gulf of Spezia, supposed to have been the *Portus-Lunæ* of the Romans ; and a peculiarly large and safe harbour, surrounded with towns, villages, and plantations, abounding in olive-trees, vines, and fruit.

Genoa, in Italian Genova, called *La Superba*, anciently a city of Liguria, and the first which fell under the Roman yoke, appears to great advantage when viewed from the sea, about one mile distant from the shore ; for, then, its numberless and stately edifices represent the seats of a vast am-

phitheatre, placed on a declivity of the enormous Apennine. The Harbour of Genoa is capacious and beautiful ; but not safe, being too much exposed to the Libecio, or south-west wind. *The Fanale*, or Light-House, is a lofty tower, built on an isolated rock at the west side of the harbour. The fortifications, toward the sea, appear strong ; being cut out of the rocks : but the naval power of this country, once so formidable, seems now reduced to a few galleys, chiefly employed in fetching corn from Sicily. Genoa is defended by two walls ; one of which immediately encompasses the town, while the other takes in the rising grounds that command it. The streets, three excepted, are not wide enough to admit the use of carriages. The roofs of the houses are flat, and frequently adorned with orange-trees. Here is a fine stone bridge over the Bonzevera, and another over the Bisagno ; the former stream washing the western, the latter the eastern, side of the city.

The Cathedral, dedicated to S. Lorenzo, is a Gothic structure, incrustated and paved with marble, and adorned with a Crucifixion, by Baroccio. The bones of S. John Baptist are said to be deposited in one of the chapels.

The Annunziata, though built at the sole expense of the Lomellino family, is one of the most costly churches in Genoa, and contains a fine picture of the last supper, by G. C. Procaccino.

S. Maria in Carignano, built in obedience to the will of Bendi-

(t) The distance, by sea, from Lerici to Genoa, is about twenty leagues ; the price commonly given for a felucca, from five to six sequins ; and the time usually employed in going, from twelve to fifteen

hours : though, if there be no wind, or if the wind be contrary, Travellers are compelled to land, for the night, at Portofino ; a pretty, but comfortless, little fishing-town.

nelli Sauli, a noble Genoese, is an elegant piece of architecture; and the magnificent bridge, leading to it, was erected by a son of the above-named nobleman. The Church contains a statue of S. Sebastiano, by Puget; another of the beatified Alessandro Sauli, by the same artist; and an interesting picture of S. Peter and S. John curing the Paralytic, by D. Piola.

S. Ambrogio is adorned with three celebrated pictures, namely, the Assumption, by Guido—S. Ignatius exorcising a demoniac, and raising the dead, by Rubens—and the Circumcision, by the same master.

S. Domenico contains a picture of the Circumcision, by Procaccino; and the ceiling of the Sanctuary is by Cappuccino.

S. Filippo Neri is a handsome church; the ceiling of which was painted by Franceschini; and in the Oratory is a statue of the Madonna, by Puget.

S. Matteo, built by the Doria family, contains sepulchral monuments, by Mont-Orsoli; a high-altar of Florentine work; and, behind it, a much-admired *Pietà*.

S. Giovanni in Vecchio is adorned with a picture, by Vandyck.

S. Francesco di Castelletto contains a celebrated picture, by Tintoretto; together with bronze statues and *bassi-rilievi*, by Giovanni di Bologna.

S. Stefano alle Porte contains a picture, representing the martyrdom of S. Stephen, the upper part painted by Giulio Romano, the lower part by Raphael.

The Residenza dei Dogi is a large unornamented modern building, erected in consequence of a fire, which consumed the ancient

edifice. The great hall is magnificent in point of size; and once contained statues, in marble, of persons eminent for their liberality to the public: but revolutionary frenzy destroyed these statues. The Arsenal, in this palace, contains the prow of an ancient Roman galley; its length being about three spans, and its greatest thickness two thirds of a foot: it was discovered in 1597, in consequence of the harbour being cleaned. Here, likewise, is the armour of several Genoese Ladies, who joined a crusade to the Holy Land, in 1301.

The Palazzo-Durazzo (Strada-Balbi) contains noble rooms splendidly furnished, and a large collection of pictures, among which are celebrated works of Vandyck and Rubens, and the Magdalene at our Saviour's feet, by Paolo Veronese!!

The University is a fine building; and contains, in its Vestibule, two Lions of marble, which are much admired.

The Palazzo-Doria (Strada Nuova) is a magnificent edifice in point of architecture.

The Palazzo-Rosso contains fine pictures; among which are three Portraits, by Vandyck—Judith putting the head of Holofernes into a bag, by Paolo Veronese—an old Man reading, by Spagnoletto—the Madonna, by Cappuccino—the Adoration of the Shepherds, by Bassano—our Saviour in the garden of Olives, by the same—Clorinda delivering the Christians, by Caravaggio—the resurrection of Lazarus, by the same—Cleopatra, by Guercino—and several works, both in painting and sculpture, by Parodi.

The Palazzo-Brignole, opposite to the Palazzo-Rosso, contains fine pictures.

The Palazzo-Serra boasts a saloon, deemed one of the most sumptuous apartments in Europe.

The Palazzo-Carega was built after the design of Buonaroti; as was the Palazzo-Pallavicino, at Zerbindo.

The great Hospital is a noble establishment for the Sick of all nations; and likewise for Foundlings; the boys remaining, till they are able to work; the girls still longer. The number of sick received into this hospital, has frequently exceeded one thousand; and the number of foundlings three thousands.

The Hospital of Incurables likewise is a noble establishment.

The Albergo dei Poveri, perhaps the most magnificent Hospital in Europe, stands upon a lofty eminence; and was founded by a nobleman of the Brignoli-family, to serve as an asylum for upward of a thousand persons, from age and other causes, reduced to want. The Chapel is handsome, and contains a *basso-rilievo*, by Buonaroti, of the Madonna contemplating the dead body of our Saviour! and here, likewise, is an Assumption, in marble, by Puget.

The Theatre of S. Agostino is much admired, with respect to its architecture; as, indeed, are a considerable number of buildings, which I have not enumerated; but, though no city of Italy boasts so many splendid edifices as Genoa, though all these edifices are built of marble, and though the Strada-Nuova, the Strada-Novissima, and the Strada-Balbi, are strikingly magnificent, the narrowness of the other streets, and the want of spacious squares, gives an air of me-

lancholy to the town in general: its environs, however, are exempt from this defect; and display a delightful union of grandeur and cheerfulness; the whole road to Sestri, a distance of six miles, exhibiting one continued line of villas, nearly equal, in size and elegance, to the palaces within the city.

Genoa contains good Hotels^u; and its population, including the inhabitants of San Pietro d'Arena, is supposed to amount to 80,000.

An Italian proverb says of this city; "that it has sea, without fish, land, without trees, and men, without faith:" the provisions, however, not excepting fish, are excellent; but the wine is bad, and the climate by no means a good one. The country, though (like Italy in general,) thinly wooded, is, in some parts, romantic and beautiful: but as to the people, they certainly vie in faith with their Ligurian ancestors.

The nobles are ill-educated, and seldom fond of literature: they rarely inhabit the best apartments of their superb palaces; but are said to like a splendid table: though their chief gratification has always consisted in amassing wealth for the laudable purpose of expending it on public works, and public charities.

The common people are active and industrious; and the velvets, damasks, and artificial flowers of Genoa have long been celebrated.

Hence, to Nice, there is a bridle-road, which traverses a delightful country; and from Genoa to Finale, and again from Ventimiglia to Nice, there is a carriage-road; but, as the inns are bad, we preferred hiring a felucca with ten

(u) *L'Hotel d'Europe*; which is excellent; *L'Albergo di Londra*; *La Croce di Malta*; and *Le quattro Nazioni*.

oars, and pursuing our excursion by sea^v.

The first night we reached Oneglia, a small town occupied chiefly by fishermen; and the second night we arrived at Nice.

This city is seated in a small plain, bounded, on the west, by the Var, anciently called the *Varus*, which divides it from Provence; on the south by the Mediterranean, which washes its walls; and on the north by that chain of Alps, called *Maritimæ*, which seems designed by nature to protect Italy from the invasions of her Gallic Neighbours. The citadel of Mont-Albano overhangs the town; and the Paglion, a torrent which descends from the adjacent mountains, separates it from what is called the English quarter, and runs into the sea on the west.

The situation of Nice is cheerful; the walks and rides are pretty; the lodging-houses numerous, and tolerably convenient; the eatables good and plentiful; and the wine and oil excellent: but the near neighbourhood of the Alps, and the prevalence of that searching wind, called *vent de bise*, render the air frequently cold, and even frosty, during winter and spring; while, in summer, the heat is excessive^w.

From Nice we set out to cross the Maritime Alps to Turin, by a most excellent and wonderful road, constructed during the reign of Victor-Amadeus-Maria, King of Sardinia (who was seventeen years in completing it;) and lately altered

and improved by the French; especially between Nice and Scarena^x.

After driving about five miles on the banks of the Paglion, we began to ascend the mountain of Scarena; reaching the village of that name in less than three hours. We then proceeded, for nearly two hours and a half, up a mountain composed of red, grey, and white marble, and, on arriving at its summit, were presented with a view of Sospello, lying at our feet, and apparently not half a mile distant; yet so lofty was the mountain we were upon, that we had nine miles to go ere we could reach Sospello. This village, built on the banks of the Paglion, and surrounded with Alps, contains two tolerable inns. Hence we proceeded up the mountain of Sospello, which, being loftier than Scarena, exhibited a road more wonderful than that we had already passed, winding through immense rocks of marble, some of which were blown up with gunpowder, in order to make room for carriages. Near Sospello stands an ancient Roman castle; but, what seems extraordinary, the old Roman road over these Maritime Alps is no where discoverable. After ascending for three hours, we reached the summit of the mountain; and then descended, in less than one hour, to La Chiandola; a romantic village, situated at the brink of a brawling torrent, and adorned by cascades gushing from jagged rocks of a stupendous height. We slept at La Chiandola; where the

(v) The usual price for a ten-oared felucca, from Genoa to Nice, is about ten sequins.

(w) The principal Inns at Nice are, *L'Hotel de York*, *Le Dauphin*, and *La Poste*.

(x) This road, as constructed by Victor-

Amadeus, was always passable for carriages at certain seasons of the year, and not only passable but excellent: if I recollect right, the above-named Prince was the first person who ever attempted making a carriage-road over the great Alps.

inn is tolerably good; and next morning set out early for Tenda. To describe the road between this town and La Chiandola is impossible: neither do I think it in the power of imagination to picture such scenery as we beheld. Our ascent was gradual, by the side of the already-named torrent; which, from rushing impetuously over enormous masses of stone, forms itself into an endless variety of cascades: while the stupendous rocks, through which this road is pierced, from their immense height, grotesque shapes, and verdant clothing, added to the beautiful water-falls with which they are embellished, present one of the most awfully magnificent grottoes that the masterly hand of nature ever made. Through this grotto we travelled for a considerable number of miles, surrounded by mountains, whose summits the eye cannot reach; though sometimes a brilliant mass of snow, which we guessed to be the peak of an Alp, appeared hanging, as it were, in the sky; but clouds always rested upon, and eclipsed the middle-part. Suddenly, however, we beheld, suspended in the air (for such really was its appearance,) a large fortified Castle; and, soon afterward, on turning a point, we discovered the town of Saorgio, built in the shape of an amphitheatre, and apparently poised between earth and heaven; while the lower part of the rocks exhibited such woods of chestnut as, to English Travellers, appear equally uncommon and beautiful. After this, we were continually presented with convents, hermitages, remains of castles, and old Roman causeys, till our arrival at Tenda; which is situated under an immense Alp

(of the same name,) computed to be eight thousand feet in height; and over the summit of which lies the road. Tenda is a sombre looking town, resembling what Poetry would picture as the world's end: for the cloud-capped mountain behind it seems to say, "Thou shalt proceed no further." It is prudent to pass the Col-di-Tenda before mid-day; because, at that time, there generally rises a wind very inconvenient to Travellers. This passage, since the improvements made in the road by the French, seldom occupies above five hours; though, formerly, it took up nearly double that time; we, therefore, left Tenda at eight o'clock, that we might reach the summit of the ascent by eleven; and this was easily accomplished. On first setting out we were presented with picturesque prospects embellished by bold cascades. When we had proceeded about three parts up the mountain the air became chilly; and we perceived, by the fog which enveloped us, that we were passing through clouds; these, on attaining the summit, we found ourselves considerably above; and here the cold was intense. The top of this vast Alp exhibits a barren rock, whence we descried Mont-Viso, with other Alps still more lofty; and at our feet Limone, seated in a valley through which rushes a torrent formed by snow from the Col-di-Tenda. Limone contains a tolerable inn. Hence the road runs parallel with one of those streams which fertilize this wild part of Piedmont, till it enters the luxuriant plain in which stands Coni; a finely situated town, whose fortifications were once deemed impregnable. Here we slept at the post-house;

proceeding, next day, to Savigliano, and struck by the change of scenery; rich and tame cultivation succeeding to the sublime and beautiful wildness of the Alps. Savigliano is a large town, with a tolerable inn. Hence we drove to Carignano, through one of the most fruitful valleys imaginable; and after having stopped to dine at the latter place, proceeded to Turin.

This city, seated in a spacious plain loaded with mulberries, vines, and corn, and watered by the rivers Po and Dora, (the former of which was anciently called *Bodenco*, or bottomless), is approached by four fine roads shaded with forest-trees; while the surrounding hills are covered with handsome edifices; pre-eminent among which towers the magnificent church of La Superga.

Turin was named *Augusta Taurinorum*, by Augustus, when he made it into a Roman colony; before which period it was the capital of the Taurini, a Gallic tribe: the modern walls, or ramparts, are about four miles round, and contain a population of 88,000 persons: the citadel, a particularly fine fortress, which the French nearly destroyed, is now rebuilding. The streets, which are wide, straight, and clean, intersect each other at right angles; so that on one particular spot, in the middle of the town, they may all be seen at once, issuing, like rays, from a common centre. The *Strada del Po*, the *Strada-Nuova*, and the *Strada del Dora-grande*, are very handsome; so are the *Piazza del Castello*, and the *Piazza di S. Carlo*; each being adorned with porticos: and the Bridge thrown by the French, over the Po, is one of the most

beautiful pieces of architecture of its kind in Europe.

The *regal Palace* contains an equestrian statue of Amadeus I.; magnificent suites of apartments; and a valuable collection of pictures; among which is a portrait of Charles I. of England—the Children of Charles I., with a Dog—and a Prince of the House of Carignano on horseback—all by Vandyck—Homer, represented as a blind *Improvvisatore*, by Murillo—the prodigal Son, by Guerino—and Cattle, by Paul Potter.

The *Cathedral* merits notice, on account of one of its Chapels, called *La Cappella del S. Sudario*, built after the designs of Guarini.

The *Chiesa di S. Filippo Neri* is a fine edifice in point of architecture, built after the designs of Giuvara, Torinese; and contains a superb high-altar and baldachino.

The *Chiesa di S. Christina*, contains a statue of S. Teresa, deemed the *chef-d'œuvre* of Le Gros.

The *Teatro di Carignano* is handsome; and the *gran Teatro* is one of the largest and most beautiful buildings of its kind existing.

The *University* contains a fine statue of Cupid, supposed to be Grecian sculpture—a very valuable ancient mosaic pavement—the celebrated *Isiae Table*, found at Mantua, and one of the most precious monuments extant of Egyptian antiquity!—together with sacrificial Vases—Lamps—Medals, &c.

The public Garden, and the Ramparts, are delightful promenades; and were it not for a want of correctness and simplicity in the structure and decorations of

the principal edifices, Turin would be one of the most beautiful towns in Europe.

Here are good Hotels^y; good shops, (where the manufactures of the country, namely, velvets, silks, silk stockings, tapestry, porcelain, chamois-leather-gloves, &c. are sold;) a good market for eatables, and good wine: but the fogs which invariably prevail, during autumn and winter, make the climate, at those seasons, unwholesome: and the foul and noxious water, too frequently found in the wells and reservoirs of this city, often proves even a greater evil than the fogs: there is, however, before the Po-Gate, near the Capuchin-convent, a well of excellent water^z.

The objects best worth notice in the environs of Turin are; *Valentino*, where there is a public Garden—*La Villa della Regina*, which commands a fine view—*Camaldoli*, the road to which is very romantic—*La Superga*, (five miles distant from the city,) a magnificent church, where rest the ashes of the Sardinian Kings; and *La Veneria*, a royal Villa, containing good paintings, and a fine orangery.

The ruins of the ancient town of *Industria* are not far distant from Turin.

Wishing to pass the Bocchetta^a, one of the loftiest mountains of the Apennine, we quitted Turin by the magnificent new Bridge al-

ready mentioned; and travelled on a good and pleasant road, embellished with fine views of the Po and the Alps, to Asti; a large town, seated amidst vineyards which produce the best wine in Piedmont.

Asti, supposed to contain above ten thousand inhabitants, is encircled with extensive walls in a ruinous condition: and of the hundred towers, for which it once was famous, scarce thirty remain; and even these seem nodding to their fall. The people here are poor, because inclined to idleness; and the town, generally speaking, has a sombre aspect, that quarter excepted where the nobility reside, and where the buildings are handsome. Asti boasts the honour of containing the paternal mansion of the Conte Vittorio Alfieri, the greatest, and almost the only distinguished tragic Poet modern Italy ever produced. *The Duomo*, here, has been lately erected, and merits notice; as do *the Churches of S. Secondo*, and *the Madonna della Consolata*, and likewise that of *S. Bartolommeo dei Benedettini*, on the outside of the walls^b.

On quitting Asti we crossed the Stironne, traversed a beautiful vale richly clothed with grain; and after having passed the village of Annone, were presented with a particularly fine view of the Po. We then passed Felizzano and Solera; and approached the

(y) *L'Albergo dell' Universo—L'Europa—La Buona Donna*, &c.

(z) Travellers, before they quit Turin, are obliged to have their passports examined and signed at the Police Office; and likewise by the Austrian ambassador, if they design going beyond the Sardinian territories. For the latter signature four francs and a half, per passport, are demanded.

(a) Since I took this journey the new

Route of *Val di Scrivia* has been opened; a happy circumstance for Travellers; as the new Road is excellent, and in consequence of its low situation exempt from those dangerous storms which frequently visit the Bocchetta: beside which, the old road is so rough that no carriage, not particularly strong, can pass over it without injury.

(b) Asti contains two very tolerable inns, namely, *La Rosa rossa*, and *Il Leone d'oro*.

Fortress of Alessandria through a road in some places sandy, but otherwise good.

Alessandria, seated in the midst of an extensive plain, and watered by the Tanaro, is a handsome town, particularly celebrated for the sieges it has sustained, for the strength of its citadel, perhaps the finest in Europe, and for a magnificent Bridge covered from end to end, and equally remarkable for its length, height, and solidity. The Sluices of the Tanaro merit notice; the Piazza d'Armi is spacious; and the regal Palace, the Governor's House, the Churches of S. Alessandro, and S. Lorenzo, the new Theatre, and the Ramparts, are usually visited by travellers. This town, (which contains about eighteen thousand inhabitants and two Hotels^c;) was anciently called *Alexandria Statelliorum*; but has, in modern days, acquired the ludicrous appellation of *Alessandria della Paglia*; partly owing to a fable, importing that the Emperors of Germany were in former times crowned here, with a straw diadem; and partly because the inhabitants, being destitute of wood, are supposed to bake their white bread with straw.

On quitting Alessandria, we crossed the Tanaro, and immediately re-entered the above-named plain; called, on this side, that of Marengo; and famous for the decisive victory gained here, by Napoleon, over the Austrians. No ground can be better calculated for the strife of armies than this plain; which is not only exten-

sive but flat; and equally devoid of trees and fences; though either in consequence of judicious cultivation, or the quantity of human blood with which the soil has been fertilized, it bears abundance of fine corn. A quarter of a league distant from Alessandria we crossed the Bormida, a large and rapid torrent; and, half a league further on, passed the hamlet of Marengo. One public-house on this plain is still called *The Torre di Marengo*, and another, *The Albergo di lunga fama*; but the column, surmounted by an eagle, and placed on the spot where Desaix fell, is now to be seen no more.

At Marengo we quitted the route which leads to Parma; and proceeded through a good, though, in some parts, a narrow road, to Novi; seeing, by the way, the Domenican Abbadia del Bosco, adorned with a few good paintings, and some sculpture; the latter by Buonaroti.

Novi, placed among vineyards at the base of the Apennine, contains six thousand inhabitants, several magnificent houses, which belong to rich Genovesi, who spend the autumn here; and two comfortable inns^d; it is, therefore, the best sleeping-place between Turin and Genoa, both on account of the last-named circumstance, and likewise from being situated about midway. One tower of the old Castle of Novi alone remains, standing on an eminence, and remarkable for its height.

After driving through the vineyards, orchards, and chestnut-

(c) *L'Albergo Reale vecchio d'Italia*; and *L'Albergo nuovo d'Italia*; the former excellent.

(d) *L'Albergo Reale* in Via-Ghirardenghi, and *La Posta*, beyond the town, on the way to Genoa.

groves, near Novi, we penetrated into the heart of the Apennine, by a road somewhat resembling a saw; traversing ancient water-courses and narrow defiles to Gavi, a town which contains one thousand six hundred inhabitants and a good hotel. The castle here is proudly seated on a rock, for the defence of the pass: and, according to report, was never taken. Voltaggio, the next town, and where the present passage of the Bocchetta commences, is nearly equal in population to Gavi; and contains two good inns. Hence the road passes through a defile, sometimes surrounded with chestnut-woods, at others exhibiting bad pasturages bordered by the Lemmo, and hovers the very picture of wretchedness; though erected on blocks of beautiful and costly marble, with which this part of the Apennine abounds. The women who inhabit these hovels, are of low stature, with thick legs, broad feet, large throats, and frequently goitrous swellings: the children look unhealthy, and seem to be wholly occupied by watching pigs and goats, and following mules and carriages, to collect dung for manure: the food of these poor mountaineers is chestnut-bread, hog's-lard, and snow-water: and when the chestnuts fail, famine ensues. As we advanced toward the Col, we found the hovels lessen in number; and at length saw no vestige of any habitation except a guard-house on an isolated rock, where, during the period when this passage was infested by banditti, soldiers were

(e) Between Turin and Genoa, a carriage with two places and four wheels goes, generally speaking, with two horses only, according to the tariff: but the post-masters often put on three horses; though tra-

stationed to protect travellers. On gaining the summit of the Bocchetta we were presented with a view of the beautiful valley of Polcevera, terminated by the city of Genoa and the Mediterranean Sea: and the rich cultivation exhibited in this valley, by the persevering industry of the Genovesi, produces a most delightful contrast to the savage and barren aspect of the northern side of the Apennine. The descent for two leagues to Campo-Marone is, in some places, very rapid; but thence to Genoa the road constructed by a Doge of the Cambiaso family is excellent: it lies on the left bank of the Polcevera, amidst villas, villages, orange and olive gardens, cypresses, and that most beautiful of all Italian trees, the round-topped maritime stone pine, at length entering the city by the magnificent Faubourg of San Pietro d'Arena^e.

Having procured a bill of health at Genoa, which is always necessary on quitting this town by sea, we again embarked in a felucca; and were fortunate enough, on the second evening of our voyage, to reach the harbour of Leghorn^f. The island of Gorgona, and the rock, called Meloria, are both situated on the right side of the entrance into this fine harbour, which is divided into two parts, that furthest from the shore being defended against the violence of the sea by a pier; though large vessels anchor in the roads, about two miles from the pier-head. The Light-house is built upon an isolated rock in the open sea.

Leghorn, in Italian Livorno, the travellers do not pay any thing extra in consequence.

(f) We paid for our felucca twelve sequins.

nurse-child of the House of Medici, called by the ancients, *Liburnus Portus*, and formerly subject to Genoa, was the first free port established in the Mediterranean: and this political establishment, the work of Cosimo I., who exchanged the episcopal city of Sarsano for the then unimportant village of Leghorn, soon rendered the latter a place of great consequence: and by cutting several canals, and encouraging cultivation, he, in some measure, destroyed the noxious vapours which naturally proceeded from a loose and marshy soil. Leghorn, to persons unskilled in the art of war, seems strongly fortified: but various circumstances, I am told, would prevent it from being tenable long, whether attacked by land or sea. This city is two miles in circumference, and contains 60,000 inhabitants, 20,000 of whom are said to be Jews: its ramparts are handsome; and the high-street, from its breadth and straightness, from the richness of its shops, and, still more, from the motley crowd of all nations with which it is constantly filled, presents a picture equally singular and pleasing. The great square is spacious; and the *Duomo* is a noble edifice, designed by Vasari: this Church—the *Jews' Synagogue*, (one of the finest in Europe)—the *Church of the united Greeks*—the *Monte, or Bank*—*Micali's Shop*—the *Coral Manufacture*—the *great Printing-House*—the *Opera-House*—the *four Slaves in bronze*, by Pietro Tacca, chained to the pedestal of the statue of Ferdinando I., which stands in the Dock-yard, and was done by Giovanni

del Opera — the *Lazzaretti* — the *Campo-Santo* — the *English Burial-ground*—the *new Aqueduct*, not yet completed, which is to bring wholesome water to the city from the mountains of Colognole (twelve miles distant)—and the *Church of the Madonna di Montenero*, are the objects best worth notice in Leghorn and its environs. Here are several inns: and the English Factory have a Protestant Chapel. From Leghorn we proceeded, by land, through part of the forest of Arno, to Pisa, a distance of fourteen Tuscan miles; though persons who prefer water-carriage may go by the Canal, from the one city to the other. At Pisa we directed our course to Lucca, traversing an excellent road^h.

Lucca, called *L'Industriosa*, is beautifully situated, about twelve Tuscan miles from Pisa, in a luxuriant valley, encircled by the Apennine, and watered by the Serchio: it is defended by eleven bastions of brick, and ramparts, which, from being planted with forest-trees, give this little city the appearance of a fortified wood with a watch-tower in its centre: the edifice which resembles the latter being the cathedral. The Ramparts are three miles in circumference; and form a delightful promenade, either on foot or in a carriage. Previous to the French revolution the word "*Libertas*" was inscribed on the Pisa-gate: this inscription, however, no longer exists: but, nevertheless, it is impossible to enter Lucca without feeling high respect for a town which, even during the plenitude of Roman despotism, maintained its own laws, and

(g) The *Albergo di S. Marco*, kept by Thomson, and a good inn—The *Croce d'ora*—and the *Croce di Malta*.

(h) Here there is an Austrian Custom-

house, at which I was called upon to pay four pauls for a four-wheeled carriage with two horses.

some degree of liberty ; and which, since that period till very recently, always continued free. The territory contains about four hundred square miles, and about 120,000 people. Cæsar wintered at Lucca after his third campaign in Gaul : and, according to Appian of Alexandria, all the magistrates of Rome came to visit him ; insomuch that two hundred Roman Senators were seen before his door at the same moment : which circumstance proves Lucca to have been, at that period, a large city.

The streets are broad, well-paved, and clean ; but irregular.

The Cathedral, erected in 1070, though unpromising without, is a fine Gothic building within ; and contains, on the right of the great door, the tomb of Adalbert, surnamed “ The Rich,” who lived in the beginning of the tenth century ; and was, according to Muratori, the Progenitor of the Princes of Este, and the House of Brunswick Hanover, now Sovereigns of Great Britain. The famous Countess Matilda was a descendant from the above-named Adalbert ; and this Princess, the daughter of a Duke of Lucca, who died in 1052, reigned over Tuscany, Lombardy, and Liguria, maintaining desperate wars, for thirty successive years, against the Schismatics and Anti-Popes ; till, at length, she drove the Emperor, Henry iv., out of Italy, and restored to the Church its ancient possessions. But to return to the Cathedral : this edifice is adorned with paintings, by Coli and Sancasciani, Lucchesi ; a picture, by Zuccari ; another, by Tintoretto ; statues of the four Evangelists, by Foncelli ; a celebrated crucifix, called the *Voto Santo* ; fine painted glass win-

dows, and a beautiful inlaid marble pavement.

S. Maria, called La Chiesa dell' Umiltà, contains a good picture, by Titian.

The Chiesa di S. Ponziano contains two good paintings, by Pietro Lombardo.

The Palazzo Pubblico, built by Annmannato and Filippo Giuvara, is embellished with the works of Luca Giordano, Albert Durer, Guercino, &c.—and in the Armoury are several ancient helmets, the smallest of which our courier, an athletic man, attempted to put on his head ; but found himself scarcely able to lift it—so much is human strength degenerated !

Remains of the ancient *Amphitheatre* are discoverable on the spot called *Prigioni vecchie*.

The modern Theatre is small, but pretty.

The police of Lucca has long been famed for its excellence. The upper ranks of people are opulent, learned, and well-inclined ; the mechanics (instructed by their late Sovereign, the Princess Elise), display great taste and expertness in making household furniture ; the lower ranks of people possess more integrity of character, with a stronger sense of religion, than is common now, either in Roman Catholic or Protestant countries ; and the peasants are the most industrious and skilful husbandmen of southern Italy.

Lucca contains a *Seminary*, founded by the Princess Elise, for the education of an hundred young ladies, beside children of humble birth : and this Princess had likewise taken measures to establish an Institute, for the encouragement of arts and sciences, when she was called upon to relinquish her throne.

The Pantera is the best inn at Lucca.

Travellers who enter this city with post-horses are compelled to quit it in the same manner.

The surrounding country is rich in villas; and that called *Marlia*, on the way to the Baths of Lucca, particularly merits notice; as it was built by the Princess Elise, is furnished with peculiar elegance, and stands in a beautiful garden. The road from Lucca to this villa, a distance of between four and five miles, is excellent; and hence to the Bagni-caldi, (about eight miles,) equally good: it winds almost constantly by the side of the Serchio; and is cut through rocks clothed with olives and chestnuts, and adorned with convents, villas, and cottages. Nothing can be more romantic than this drive; and, on the way, are three extraordinary bridges; the first consisting of two immense arches, not in a straight line with each other, but forming, in the centre, a considerable angle; neither do these arches support a level road: on the contrary you ascend one arch and descend it again; you then come to an angle of flat ground; after which you ascend the other arch, and descend that, till you reach a smaller arch, which brings you to the opposite shore of the Serchio. The height of this bridge we could not precisely ascertain; but, judging from the eye, it is nearly equal to that of Augustus at Narni. The second bridge is

similar to the first; but the third, which consists of only one large arch, is by far the loftiest; and, according to oral tradition, was the work of the Devil; who seems to have been, in the opinion of the Italians, a great architect; for every extraordinary building is attributed to him. Other accounts, however, say, these bridges were erected by the Countess Matilda: and one of the postilions who drove us to the Bagni, told me, they were built soon after the year 1000—an extraordinary circumstance that he should have been so accurate a chronologist!—but the common people of Italy are well-informed respecting the history of their country; and, moreover, so fond of its poets as frequently to know their works by heart.

The Bagni-caldi di Lucca are situated on the side of a romantic and picturesque mountain, thickly clothed with chestnut-woods; where, during summer, the walks are delightful. The *Bagni della Villa* are in the plain, near the banks of the Lima; and the late Sovereign, by making a fine road to these Baths, and inducing her own family to frequent them, has converted a secluded village into a gay public place. At the Bagni-caldi there is one lodging-house which accommodates from twelve to fourteen families^k; another which accommodates three families^l; several small lodgings; a coffee-house, and a cassino; where, during the season, there

(i) The Empress Maria Louisa visited this Villa, not many years since; slept here, and ordered every thing to be in readiness for her departure at four o'clock the next morning: she, however, lingered in the Marlia-gallery, (apparently lost in thought,) till ten o'clock; and then, with great reluctance, went away. Her Son's bust is at Marlin; and, if like him, he must have

a countenance replete with sense and animation, and bearing a strong resemblance to his Father.

(k) In this house which belongs to the Abate Lena, Families may either have kitchens to themselves, or employ the *Traiteur* who resides under the same roof.

(l) This house belongs to an excellent *Traiteur*, called Johachino; who furnishes

is a ball every Sunday night. These baths, therefore, to persons very fond of society, must be an eligible summer situation. At the Bagni della Villa there are several good lodging-houses; some of which accommodate two or three families, others only one; and here the mother of the Princess Elise used to reside^m. At the Ponte-Seraglio, near the Bagnicaldi, there are lodging-houses; but these, generally speaking, are inhabited by persons of the second rank.

The usual Promenade here is between the Bagni della Villa and the Ponte-Seraglio, on a dusty road; while a delightful drive, made by the Government, under the wood on the opposite side of the river, is totally neglected.

The season commences with July and ends with August; though June and September are months better calculated for the examination of this beautiful spot, which is one of the coolest summer abodes of southern Italy.

Provisions here are not exorbitant in price, even during the season: but good table-wine and good butchers' meat, except veal, are difficult to procure; and fruit, except Alpine strawberries, cherries, and wild raspberries, is neither very fine nor very plentiful.

Lovers of botany should visit, during the month of June, the *Prato Fiorito*, near these Baths; which is, at the above-named

time, enamelled with a larger number and a greater variety of flowers than fall to the share, perhaps, of any other spot existingⁿ. The best way of seeing this garden of Flora is to set out at an early hour, going by Coltrone, and returning by Monte-Villa, near which several of the chestnut-trees are of so extraordinary a size that they would be fit subjects for landscape-painters to study. The modes of conveyance to the Prato Fiorito are various; ponies and donkeys may be easily procured: but people, in general, prefer being carried by *Portentini*; of whom there is a considerable number at the Baths: three men are requisite for each chair; and their usual pay is five pauls a man, with bread, common wine, and cheese of the country for dinner, wherever the party like to stop; which is generally at the foot of the Prato Fiorito; there being, in this place, a spring of good water.

Another pleasant excursion may be made in the same manner, from the Bagni della Villa to Ponte Nero: the best way of going is to cross the Lima on the Ponte Nuovo, keeping on the far side of the river the whole way; and then returning by Palleggio; as that village, together with the hamlets of Cocciglia and Cosoli di Val di Lima, form a beautiful and most romantic prospect. The party should dine near this spot;

the tables of his Lodgers: his third floor, which is the best, was let in 1817 for thirty sequins a month; and his other floors for eighteen or twenty sequins each.

(*m*) The best apartment in the house of the Signora Lena, at the Bagni della Villa, was let in 1817 for thirty sequins a month: the first floor in the house of Sig. G. B. del Chiappa for twenty-eight sequins a month; and the second floor for eighteen or twenty sequins. Casa - Ambrogio, Casa - Nobile,

Casa-Bonvisi, and Cass-Rossi, are good lodging-houses; the last is that in which the Mother of the late Sovereign formerly lived.

(*n*) Tradition reports that, on this eminence, there once stood a temple dedicated to *Æsculapius*; whose Priests are supposed to have cultivated round the edifice a large number of flowers; which chance has perpetuated to the present day.

and then go back to the Baths by the Palleggio side of the river, as far as the wooden bridge of La Fabbrica; where they should cross to the other side. A guide well acquainted with the country is requisite for this excursion, and may be procured at the Baths.

Loiano, likewise, from its singular situation is worth visiting.

The peasantry of these mountains are an honest and industrious people: the little land they possess is cultivated with the utmost care, and in the neatest manner; but does not yield sufficient food for the numerous inhabitants of this part of the Duchy of Lucca; who are, therefore compelled, like many other natives of the Apennine, to live chiefly on bread made of chestnuts; and when these fail, the consequence is dreadful; as was exemplified lately, when hundreds perished from want; while those who survived had no sustenance but beans boiled with grass, and herbs collected on the mountains: and yet there was no rioting, no murmuring, no complaint—the famishing peasants prayed to Heaven for relief, and awaited with resignation the approach of better days. The vices, and crimes which disgrace more opulent countries are little known amongst these innocent peasants,

whose probity and piety are equally exemplary.

The mode of cultivating this part of the Apennine is beautiful: at the commencement of each ascent vines are dressed on terraces cut in the side of the hill; wheat being sown between every two rows of vines: above these there frequently is an olive garden; and on the more elevated parts of the hill are chestnuts.

Mountains are sold here not by measurement, but from a calculation respecting the number of sacks of chestnuts they usually produce. The landlord receives two-thirds of the chestnuts which are collected; and half of the other crops. The richer grounds in the plain produce hemp, from which much coarse cloth, and some of a finer sort, is manufactured; and every peasant has a stock of silk-worms^p. Wheat is usually cut about Midsummer; and immediately carried off the fields; which are, on the same day, sown with Indian corn; and this comes up in a week, and is fit to be cut in October. In many places rows of Indian corn and French beans, called scarlet runners, are planted alternately; the former serving as a support to the latter^q.

On our return from the Baths of Lucca, we noticed, between that romantic spot and the city,

(o) The Rector of the parish in which the Bagni di Lucca are situated, told a friend of mine, that, after a residence of twenty years among his parishioners, who amount to above eight hundred people, he had never heard of the commission of one theft, neither had he heard of more than three children born out of wedlock.

(p) The female peasants often manufacture a silk, for their own wear, from the bags of those silk-worms which are allowed to work their way out, in order to produce eggs for the ensuing year. The costume of the inferior peasants is neat; and the

wives and daughters of the farmers are, on festival days, handsomely dressed when they go to church, or elsewhere; but this finery is laid by, the moment they return home.

(q) It was not in my power to collect much information relative to the Baths of Lucca; because my residence there was short: but from a friend, who spent several months in that vicinity, and is, moreover, a judicious and accurate observer, I received many of the particulars I have, in consequence, been enabled to detail.

several villas, with gardens possessing shady walks; a comfort seldom found in southern Italy: and, on inquiry, I learnt, that the owners of these habitations were usually glad to let them to respectable tenants, from May till the end of September.

Having traversed the beautiful and highly-cultivated plain of Lucca, adorned with forest trees, from which hang festoons of vines in every direction, we approached Pescia, a small episcopal city at the base of the Apennine, and peculiarly situated amidst mountains cultivated to their summits, and covered with villages, churches, and castles: the episcopal palace here looks handsome; and near this town are the baths of Montecatini.

The road, to the end of the Lucchese territories, is excellent; but thence to Pistoja paved, and not well kept. The country between Pescia and Pistoja is bold and romantic; and the latter city finely placed on the side of the Apennine, near the river Ombrone, contains particularly wide, straight, and well-paved streets; palaces, which announce magnificence; and a venerable Gothic Cathedral: but the city looks too large for its inhabitants (said to be only 10,000), and therefore has a gloomy appearance. It was famous among the ancients for the defeat of Catiline; and, in modern times, the factions of the Guelphs and Ghibellines have rendered it no less remarkable. The situation of Pistoja is cool; the air healthy; the country fruitful; and the provisions are cheap and good.

The Cathedral contains a monument erected to the memory of Cardinal Fertoguerra, begun by

Andrea Verrochio, and finished by Lorengetti — over the high altar is an ascension, by Bronzino; and on the walls several historical passages of scripture are represented in *basso-rilievo*. The famous Civilian Cino is interred in this church, and his memory perpetuated by two inscriptions, over which are *bassirilievi* by Andrea, Pisano.

The Baptistery, which stands in the area before the church, is spacious, and was used, in the first ages of Christianity, for baptizing proselytes.

The Chiesa di S. Francesco di Sala contains seven paintings, by Andrea del Sarto.

The Chiesa di S. Prospero contains a fine Library in the ante-room, to which are *bassirilievi*, by Cornaquioli.

The Chiesa dell' Umiltà is admired for its architecture and cupola, by Vasari.

The Chiesa dello Spirito Santo possesses an excellent organ.

The Episcopal Palace contains a statue of Leo XI.

The modern College and Seminary merit notice.

Good organs, cannon, and muskets, are made at Pistoja. The best inn (a very bad one) is the post-house.

From Pistoja we proceeded to Prato and Florence; leaving, to the right, the royal Villa of Poggio-a-Cajano, whose foundations were laid by Leo X.: and this villa merits notice, from its fine situation, and because it is embellished with the works of Andrea del Sarto.

The country between Pistoja and Florence may, with truth, be called the richest and best cultivated garden in Tuscany: and the lofty hedges of vines climbing up

forest trees, and forming themselves into magnificent festoons on each side of the road, present the appearance of an immensely ex-

tensive gallery, decorated for a ball.

The road from Pistoja to Florence is good.

CHAPTER VII.

SIENA AND ROME.

Journey from Florence to Rome through Siena—Description of the last-named city and its Environs—Radicofani—Viterbo—Tomb of C. V. Marianus—Ponte-Molle—Nasonian Sepulchre—Muro Torto—Porta del Popolo—Rome—Mal' aria—Climate—Water conveyed daily to the ancient city—Size and population of ditto—Size of the modern city—Society—Excavations—Foro-Romano—Colosseo—Arco di Costantino—Chiesa di S. Teodoro—Arco di Settimio Severo in Velabro—Chiesa di S. Georgio in Velabro—Arco di Giano Quadrifronte—Lake of Juturna—Cloaca Maxima—House called that of Pilate—Chiesa di S. Maria in Cosmedin—Tempio di Vesta—Tempio di Fortuna Virilis—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte-Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—di S. Pietro in Vincoli—di S. Maria della Navicella—di S. Stefano Rotondo—Obelisk of the Piazza del Popolo—Obelisk of the Trinità de' Monti—Villa Medici—Statues and Obelisk of Monte-Cavallo—Chiesa di S. Bernardo—di S. Maria degli Angeli—The Pope's Oil-Cellar—Obelisk of S. Maria Maggiore—Column—Basilica—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scala Santa—Triclinium—Amphitheatre Castrense—Basilica di S. Croce in Gerusalemme—Temple called that of Venus and Cupid—Claudian Aqueduct—Chiesa di S. Bibiana—Tempio di Minerva Medica—Arco di Gallieno—Remains of Aqueducts—Chiesa di S. Prassede—Campidoglio—Tarpeian Rock—Chiesa di S. Maria d'Araceli—di S. Pietro in Carcere—Palazzo del Senatore—Palazzo de' Conservatori—Museo Capitolino—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Dogana Pontifica—Obelisk of Montecitorio—Colonna Antonina—Mausoleo d'Augusto—Campo Marzo—Mausoleo-Adriano—Tempio del Sole—Baths of Constantine—Obelisk of S. Maria sopra Minerva—Chiesa di S. Maria sopra Minerva—Casanatense Library—Pantheon—Bagni d'Agrippa—Piazza-Navona—Chiesa di S. Agnese—Teatro di Marcello—Prison of the Decemviri—Portico d'Octavia—Tempio d'Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere—Fountain—Chiese di S. Prisca—di S. Sabina—di S. Alessio—Monte-Testaccio—Sepolcro di Cajo Cestio—Terme di Caracalla—Sepolcro de' Scipioni—Porta di S. Sebastiano alle Catacombe—Cerchio di Caracalla—Sepolcro di Cecilia Metella—Public Ustrina—Scene of combat between the Horatii and Curiatii—Basilica di S. Paolo—Chiesa di S. Paolo alle tre Fontane—Excavations—Chiesa di S. Urbano alla Caffarella—Fontana della Dea Egeria—Tempio di Redicolo—Porta-Pia; Chiesa di S. Agnese—Chiesa di S. Costanza—Hippodrome—Villa Faonte—Ponte Lamentano—Tomb of Menenius Agrippa—Mons Sacer—Porta di S. Lorenzo; Basilica di S. Lorenzo—Porta Maggiore; ancient Temples at the Tor de' Schiavi—Porta S. Giovanni—Aqueducts—Temple of Fortunæ Mulcebris—Farm called Roma Vecchia—Gates not already mentioned—Bridges not already mentioned.

BEFORE I enter upon a description of Rome, I will give a brief account of Siena, and other places, through which we passed on our way from Florence to the first-named city.

Siena, formerly called *Sena Julia*, in honour of Cæsar, is by

some authors supposed to have been an ancient town of Etruria; while others attribute its foundation to the Gauls who marched to Rome under the command of Brennus. It stands on the acclivity of a Tufo-mountain; or, perhaps, more properly speaking, the crater

of an extinct volcano; and once contained 100,000 inhabitants; though its present population does not amount to a fifth part of that number. The buildings are handsome, and the streets airy; but many of them so much up and down hill as to be scarcely practicable for carriages. The wine, water, bread, meat, and fruits, are excellent; the upper classes of people well educated, pleasing, and remarkably kind to Foreigners; and the Tuscan language is said to be spoken here in its utmost perfection.

Some remains of the old walls of Siena are discoverable near the church of S. Antonio; and several ancient grottoes, cellars, subterranean aqueducts, and, as it were, whole streets, excavated under the mountain, merit notice.

The Roman Gate is much admired.

The Cathedral, which occupies the site of a temple dedicated to Minerva, is a master-piece of Gothic architecture, incrustated without and within with black and white marble: it was erected about the year 1250; but, in 1284, the original front was taken down, and that which now stands, commenced by Giovanni, Pisano, and finished by Agostino and Agnolo, celebrated sculptors of Siena. Near the great door are two vases for holy water; the one executed by Giacomo della Quercia, the other an antique, found at the same time with the Graces; and both these vessels contain marble fishes, so well done that they appear to be swimming. The pavement is reckoned one of the most curious works of art in Italy; and consists of scriptural histories, wrought in mosaic. The story of Moses was designed by Beccafumi, surnamed

Meccarino, and executed, by various artists, about the middle of the sixteenth century. The story of Joshua is by Duccio di Buoninsegna, Sanese. In this pavement are likewise represented the emblems of cities once in alliance with Siena, namely; the elephant of Rome with a castle on its back—the lions of Florence and Massa—the dragon of Pistoja—the hare of Pisa—the unicorn of Viterbo—the goose of Orvieto—the vulture of Volterra—the stork of Perugia—the lynx of Lucca—the horse of Arezzo—and the kid of Grossetto. Here also is the she-wolf of Siena, borne in memory of Romulus and Remus. This work appears to have been executed about the year 1400. The pavement of the area, under the cupola, and that before the high altar, representing Abraham's intended sacrifice of his son, are particularly celebrated; and the latter is attributed to Meccarino. The art of paving in this beautiful way, or, more properly speaking, of representing figures in black and white marble thus exquisitely, is now lost. Near the entrance of the choir are four large frescos by Salimbeni. The Chigi-Chapel contains a copy, in Roman mosaic, of a painting by Carlo Maratti; a statue of the Magdalene, by Bernini; and three other statues, by his scholars. The chapel of S. Giovanni contains a statue of that saint by Donatello! This cathedral is adorned with painted glass windows, executed in 1549; and busts of all the Popes, down to Alexander III.; among these formerly was the bust of Pope Joan; with the following inscription under it: "*Johannes VIII., Famina de Angliæ.*"

The Library, or Sacristy, is

now stripped of all its books, except some volumes of church music, well worth notice, on account of the illuminations with which they are decorated; here, likewise, is a celebrated antique group, in marble, of the three Graces, which was found under the church; and on the walls are frescos representing the principal transactions of the life of Pius II., by Pinturicchio, after the designs of Raphael; the first painting on the right is said to have been wholly done by that artist.

The Tower of the Palazzo della Signoria, vulgarly called *del Mangia*, and built by Agnolo and Agostino in 1325, is a fine piece of Architecture.

The Churches of the Spedale di S. Maria della Scala—the Agostiniani—S. Martino di Provenzano—S. Quirino, and del Carmine; and the Church of the Camaldolensi, on the outside of the town, contain good pictures.

The Church of S. Lorenzo is famous for an ancient Roman Inscription, and a well, at the bottom of which is a sort of fountain, supported by columns that appear to be of high antiquity: and the *Domenican Church* contains a painting of the Madonna with our Saviour in her arms, executed by Guido di Siena in 1221, nineteen years before the birth of Cimabue.

The Palazzo degli Eccelsi contains the Sala della Pace, adorned with paintings which represent on one side, the recreations of Peace; and, on the other, Tyranny, Cruelty, Deceit, and War; all done by Ambrogio, Sanese, in 1338—the Sala di Consiglio, where

are paintings relative to the history of Siena, by the same master, and other subjects, by Bartoli—the Sala di Balia, ornamented with paintings which represent the life of Alexander III.; and are highly valuable because they exhibit the costume of the age in which they were done; (they are of Giotto's school)—the Sala del Consistorio, embellished with some of Beccafumi's finest frescos, and the judgment of Solomon, by Luca Giordano; with several other apartments, in which are works of Salimbeni, Casolani, &c. The Theatre makes a part of this palace, and is large and commodious.

The Fountain constructed in 1193, is so famous for the quantity and quality of its water, as to be mentioned in the *Inferno* of Dante: indeed, there are few cities placed in so elevated a situation as Siena, that can boast such abundance of excellent water: and moreover, the climate, for persons not afflicted with weak lungs, is wholesome at all seasons of the year—a recommendation which does not belong to many cities of Italy^r.

This town contains a celebrated University, several Academies, valuable Libraries, Museums, &c.; and gave birth to Gregory VII., and Alexander III., two of the greatest Sovereigns who ever filled the Papal throne^s.

The environs of Siena appear to contain several villas, delightfully calculated for summer habitations; but Travellers should be especially careful not to fix themselves near the Maremma: a con-

(r) Siena boasts another recommendation, it is exempt from gnats; as, generally speaking, are all the elevated parts of this country.

(s) The best Inns at Siena are, *The Hotel des Armes d'Angleterre*, and the *Aquila Nera*; the latter is very comfortable.

siderable tract of country, situated near the sea, and deemed particularly unwholesome now; though heretofore remarkably populous.

Beyond Siena, some leagues to the left of the high-road, lies Chiusi, the ancient *Clusium*, near the Lake of Chiana, formerly *Clanlus*: but this city, once Porsenna's capital, is at present thinly peopled, on account of its noxious air.

Buonconvento, pleasantly situated on the Ombrone, about fifteen miles from Siena, is likewise infected with *Malaria*: and here the Emperor, Henry VII., was poisoned by receiving the sacrament from a Dominican monk.

San-Quirico, placed in a healthy air, amidst olive-trees and vineyards, contains a small Gothic Church, the nave and choir of which merit notice; a Palace belonging to the Chigi family; a curious Well, opposite to the palace, and an ancient square tower, supposed to be of Roman origin^t.

Near the mountain of Radicofani the soil is volcanic, and the country wild and desolate: the road, however, is excellent; the ascent five miles in length, and the descent the same. Radicofani, which rises two thousand four hundred and seventy feet above the level of the Mediterranean sea, exhibits, on its summit, large heaps of stones, supposed to be the mouth of an extinct volcano. The post-house, not far distant from this spot, is a good inn; and the little fortress near it, was once called impregnable; though now falling to decay. This is the frontier of Tuscany; and at the

foot of the mountain, on the way to Torrecelli, the road traverses a torrent, sometimes dangerous after rain. Beyond Torrecelli is Pontecentino, the first village of the Ecclesiastical State: this country is embellished with woods, and a fine bridge, thrown across the Paglia.

To the next town, Aquapendente, the approach is particularly beautiful: this was the *Aquula* of the ancients; and derives its appellation from the water-falls in its vicinity^u.

Hence, the road traverses a volcanic plain to San Lorenzo-nuovo; a remarkably well-constructed, clean, and pretty village; which possesses the advantages of wholesome air and good water; and was built by Pius VI.; that the inhabitants of what is now called San Lorenzo-rovinato might remove hither, in order to avoid the pestilential atmosphere of the latter place^v.

Not far distant from S. Lorenzo-nuovo is Bolsena, supposed to stand upon the site of the ancient *Volsinium*; one of the principal cities of Etruria; and whence the Romans, 265 years before Christ, are said to have removed two thousand statues to Rome. Here are remains of a Temple, supposed to have been dedicated to the goddess Narsia; Etruscan ornaments, which adorn the front of the parochial Church; and, opposite to this edifice, a Sarcophagus of Roman workmanship. In the environs are remains of an Amphitheatre; together with an immense quantity of broken cornices, capitals of pillars, ancient

(*t*) The best inn here, *Il Sole*, contains tolerable beds.

(*u*) At Acquapendente every Passport must be examined and sealed by the Police

Officers; who demand, in consequence, one paul per Passport.

(*v*) Inn, the *Post-house*, and tolerably good.

mosaics, &c. Bolsena, now an unimportant village, is seated on a magnificent Lake, of the same name, anciently called *Lacus Vulsinus*, and thirty-five Roman miles in circumference: this Lake contains two small Islands; both of them inhabited; and said, by Pliny, to have floated in his time; though now, they are fixed: it is supposed to be the crater of a volcano. Nothing can exceed the beauty of the views in this neighbourhood; but the air is unwholesome.

Near Bolsena is Orvieto, celebrated for the excellence of its wines; and containing a handsome Gothic Cathedral; adorned, on the outside, with sculpture, by Niccolo, Pisano; and embellished within, by a painting of Signorelli's, which Buonaroti particularly admired.

Between Bolsena and Montefiascone, the road passes close to a remarkable hill, covered with regular prismatic basaltine columns, most of them standing obliquely, and a considerable length out of the ground: indeed, the whole country, so far as Montefiascone, exhibits rocks of basalt, interspersed with forest scenery: and, near the above-named hill, is an ancient Tomb; erected, according to the inscription it bears, by L. Canuleius, for himself and his family.

Montefiascone, a finely situated, though not a handsome town, produces such excellent wine, that a German Traveller, a Prelate, died from drinking it to excess.

Between Montefiascone and Viterbo the country is dreary; and near the latter town, on the right, is a Lake of hot water; the ex-

halations from which are sulphureous.

Viterbo, supposed to have been the ancient metropolis of Etruria, called *Volturna*, is situated at the base of Monte-Cimino, anciently *Mons-Ciminus*; and encompassed by walls flanked with towers, which give it, at a distance, a splendid appearance: it contains about thirteen thousand inhabitants, is well built, well paved, and adorned with handsome fountains and a fine gate, erected by Clement XIII^w.

The road from Viterbo to Ronciglione traverses part of the Monte-Cimino, amid flowers, odoriferous herbs, oaks, chestnuts, and other forest-trees; and at the base of this mountain, near Ronciglione, is the Lake of Vico, anciently *Lacus-Ciminus*, encircled with richly wooded hills, and forming a beautiful basin of nearly three miles in circumference, said to have been the funnel of a volcano; and where, as tradition reports, a city once stood.

Nine leagues from Viterbo, but not in the high-road, is Corneto; remarkable for the number of Etruscan antiquities which have been, and still are to be found in its vicinity: and one league north of Corneto is a hill, called *Civita-Turchino*, upon which the ancient *Tarquinium* is supposed to have stood. Several little eminences lie between this hill and the town of Corneto; and those which have been opened exhibit subterraneous rooms cut in the tufo, lined with stucco, and filled with Etruscan vases and sarcophagi.

Ronciglione is situated near a picturesque valley, in a barren soil; where agriculture seems al-

(w) At Viterbo, *The Aquila Nera*, is a good inn.

most wholly neglected ; and where the Campagna di Roma begins to feel the influence, during hot weather, of that wide-spreading and incomprehensible pest, *Mal' aria*^x.

Near Monterosi (*Mons Erosus*) is a sheet of lava ; not far hence, the Loretto and Siena roads join ; falling into the *Via-Cassia* ; and immediately beyond the junction of these roads, is the Lake of Monterosi, which emits an offensive smell.

Baccano, *placed in a peculiarly noxious air*, is only two posts from Rome ; and on the hill above Baccano S. Peter's may be discovered ; while in a valley, on the left, near Storta, may be seen a half ruined Castle, erected on the site of the ancient Citadel of Veii.

No country can be more dreary, nor more neglected, than that which lies between Baccano and the Ponte-Molle : but, from the heights near this bridge, Rome presents herself to view ; gradually expanding as the road descends to the banks of the Tiber.

Between Storta and the Ponte-Molle is *the tomb of P. Vibius Marianus*.

The Ponte-Molle, anciently *Pons Milvius*, was built by M. Emilius Scaurus ; and is celebrated for the vision seen here by Constantine ; and the victory gained by that prince over the Tyrant Maxentius ; who was drowned in the river near this spot : there are, however, scarce any remains of the ancient bridge, except its foundation.

The approach to Rome is by

the *Via-Flaminia*, between the Pincian and the Marian hills^y ; and, about two miles and a quarter from the Ponte-Molle, cut out of rocks which overlook the *Via-Flaminia*, is *the Nasonian Sepulchre* ; and near the Porta del Popolo, toward the Porta-Pinciana, is the *Muro-torto*, a part of the city-wall, which declines from its perpendicular, and supposed, by some persons, to have been the Sepulchre of the Domitian Family, where the ashes of Nero were deposited.

Nothing, of its kind, can be more magnificent than the entry into Rome through the *Porta del Popolo* ; a gate erected originally by Aurelian, (when he enclosed the Campus Martius,) and called *Porta-Flaminia*. The outside of the present gate was built by Vignola ; and the inside ornamented by Bernini.

Rome has suffered so materially from volcanic eruptions, earthquakes, and the frequent ravages of invading armies, that even the surface of the ground on which it originally stood is completely altered ; insomuch that on digging deep, it is common to discover columns, statues, fragments of edifices, and sometimes even the pavement of the ancient city, from twenty to thirty feet under ground. The stupendous common sewers, through which the offal of Rome was conveyed into the *Cloaca-maxima*, are many of them choked up ; and the *Cloaca-maxima* itself is in bad order ; this causes pestilential air ; and the workmen who, by digging

(x) Ronciglione contains two inns, *The Post-house*, and *The Albergo di S. Agnelo* ; wretched hovels both ; though wholesomely situated ; and, therefore, preferable as sleeping-places to the inns nearer Rome, all of which are infected by *Mal' aria*.

(y) Three roads led from Rome to Lombardy ; the *Flaminian* along the Adriatic ; the *Aurelian* along the Mediterranean ; and the *Cassian* between these two, through the interior of the country.

deep, have opened apertures to the common sewers, not unfrequently have lost their lives from the putrid effluvia. In the neighbourhood of Rome all the land is ill-cultivated and worse drained; so that fogs and noxious vapours prevail there during night: it likewise abounds with sulphur, arsenic, and vitriol: hence, therefore, in some measure, perhaps, may arise that *Mal' aria* which never affected ancient Rome; because these minerals were either unknown to its inhabitants, or suffered to remain buried in the bowels of the earth. The temperature of the seasons also seems to be changed; for Horace gives us to understand that, in his time, the streets of Rome, during winter, were filled with ice and snow: and it appears, from Juvenal, that to see the Tiber frozen over was not uncommon: whereas, at present, it is deemed extraordinary for snow to lie three days in any part of the city; and, respecting the Tiber, no person recollects to have seen it frozen. These circumstances, added to the want of trees to agitate and improve the air, concur to account for the present unhealthiness of some parts of Rome, and nearly all its Campagna, during summer: beside which, the mouth of the Tiber is choked with mud and sand; while its bed has been considerably narrowed by filth and rubbish, thrown from the houses situated on its banks; so that a strong south wind often makes it overflow, and inundate the city and its environs.—Could this river be turned into another channel, and the pre-

sent bed cleansed and deepened, what an advantage might Rome derive in point of healthfulness; and what a harvest to Antiquaries might the river's bed afford^z!—So unwholesome now is the Campagna di Roma in July and August, that, during these months, it is dangerous to sleep within twenty miles of the city: Rome itself, however, even at this season, is not usually visited by *Mal' aria*, either on the Corso, the Quirinal Hill, or the streets comprised within the Rioni Monti, Trevi, Colonna, Campo-Marzo, Ponte, Parione, Regola, S. Eustacio, Pigna, and S. Angelo: but at this season the climate is oppressively hot; though, during winter and spring, temperate and delightful.

The ancient Romans had aqueducts sufficient to convey daily to the city eight hundred thousand tons of water: the three principal aqueducts now remaining are, that of the *Acqua-Vergine*; that of the *Acqua-Felice*; and that of the *Acqua-Paulina*; the first was repaired by Paul IV., and discharges itself into the Fontana di Trevi: the second comes from the neighbourhood of Palestrina, twenty-two miles distant from Rome, and is one of the many works which do honour to the reign of Sextus V., who expended a million of scudi in repairing it: this aqueduct discharges itself into the Fontana di Termine. The third, which derives its name from its restorer, Paul V., is separated into two channels; one of which supplies Monte-Gianicolo, and the other the Vatican: it comes thirty

(z) Beside sixty colossal statues which adorned ancient Rome, her streets and forums were lined with porticos, supported by columns of marble, and embellished with busts and statues innumerable; and a

large portion of these precious remains of antiquity is supposed to have been thrown into the Tiber. So numerous were the marble columns in Rome that a tax was put upon them.

miles ; and principally discharges itself into the fountain near the church of S. Pietro-Montorio.

Rome, during the reign of Valerian, was surrounded by a wall, said to have been fifty miles in circumference^a; and the number of inhabitants, during its most flourishing state, was, by some authors, computed at four millions^b. Modern Rome is not above thirteen miles in circumference ; and contains scarce 135,000 inhabitants : but reduced as this ancient Mistress of the world now is, in size and population, reduced too as her Papal throne has been in wealth and power, still, the matchless frescos of Raphael, Buonaroti, Daniello da Volterra, Giulio, Romano, Annibale Carracci, Guido, Domenichino, Guercino, &c., are unalienably her's ; still the master-pieces of Grecian sculpture adorn her museums ; still her stately palaces, noble churches, beautiful fountains, gigantic columns, stupendous obelisks, and peerless Coliseum, entitle her to be called the most magnificent city of Europe, and the unrivalled Mistress of the Arts!—Her streets, nevertheless, are ill paved and dirty ; while ruins of immense edifices, which continually present themselves to view, give an impression of melancholy to every thinking spectator.

The society at Rome is excellent ; and the circumstance of every man, whether foreigner or native, being permitted to live as he pleases, without exciting wonder, contributes essentially to ge-

neral comfort. At Rome, too, every person may find amusement : for whether it be our wish to dive deep into classical knowledge, whether arts and sciences be our pursuit, or whether we merely seek for new ideas and new objects, the end cannot fail to be obtained in this most interesting of cities, where every stone is an historian : and though Rome has, in some respects, suffered from her late Rulers, the French, she is, generally speaking, obliged to them ; as they removed the earth with which time had buried part of the Colisæum ; disencumbered the temple of Vesta from the plaster-walls which destroyed its beauty ; excavated the Forum of Trajan, the Baths of Titus, and the lower parts of the Temples of Concord and Jupiter Tonans ; removed from the foundations of the arches of Septimius Severus and Constantine, the earth and rubbish, by which they were in some measure concealed, and ridded the Temple of Peace of an immense collection of earth, which entombed nearly one-third of its remains.

I will now endeavour to point out the most convenient way of visiting the Antiquities, Churches, Palaces, &c. ; mentioning the objects best worth notice only ; in order to prevent Travellers from wasting their time, and burdening their memory, by a minute survey of what is not particularly interesting ; and thereby, perhaps, depriving themselves of leisure to examine what really merits the closest attention. I shall begin

(a) The upper ranks of ancient Romans do not appear to have resided so much in the city as in villas not far distant : and this wall of fifty miles in circumference might probably enclose the suburbs of Rome, which must, judging from the re-

mains now left, have been very extensive.

(b) Tacitus says, the Emperor Claudius made a lustrum, by which the number of inhabitants was found to be sixty-eight classes, consisting of one hundred and sixty-four thousand each.

with the Antiquities ; previously observing, that whoever wishes to see these wrecks of ancient splendour to advantage, should visit them, for the first time, by the mild and solemn light of the moon ; which not only assimilates with fallen greatness, but throws every defect into shadow ; leaving Imagination to supply every beauty, and array every object in its pristine garb of magnificence.

Foro-Romano. There were two kinds of Forums in Rome, *Fora Civilia*, and *Fora Venalia* ; the former serving as ornaments to the City, and likewise as Courts of Justice ; the latter as Market-places. The Forum Romanum was of the first kind ; and here stood the Comitium and the Rostrum. The Comitium was a large apartment, for a considerable period, open at the top ; it contained the tribunal, and ivory chair, whence the Chief-Magistrate administered justice. The Rostrum was so called because this building contained an Orator's pulpit, garnished with beaks of vessels, taken by the Romans, from the People of Antium^c. The Forum Romanum is supposed to have extended in length, from the Chiesa della Consolazione to that of S. Adriano ; and, in breadth, from the three Columns, called the Temple of Jove Stator, to the triumphal Arch of Septimius Severus^d. It was built by Romulus, and surrounded with porticos by Tarquinius Priscus : little, however, now remains to be seen, except heaps of ruins, and piles of vegetable earth ; the immense accumulation

of which cannot be accounted for. The *Via-Sacra*, so called in consequence of the peace concluded between Romulus and Tatius, and the sacrifices offered to the gods on that occasion, traversed the Forum Romanum, from the side near the Colisæum to the Arch of Septimius Severus ; and in the middle of this Forum was the *Lacus-Curtius* ; whence the fine *alto-rilievo* in the Villa-Borghese is said to have been taken^e.

Tempio di Giove Tonante. This beautiful edifice was built by Augustus, in consequence of his escape from lightning. Only three columns, with part of the frieze, now remain ; and on the side of the latter are sacrificial instruments in *basso-relievo*, namely, the *præficulum*, the *patera*, the *aspergillum*, the *securis* and *culter*, together with the *albogalerus*, a cap resembling a bishop's mitre, supposed to have been worn by the priests of Jove.

Tempio della Concordia. Furius Camillus erected this temple, in consequence of the reconciliation he effected between the Senate and people of Rome : it was consumed by fire, and rebuilt ; but the portico only is remaining now ; and consists, in front, of six Ionic granite columns, whose bases and capitals are white marble, with one column on each side. In this temple Cicero is supposed to have convoked the Senate which condemned Lentulus and Cethegus, the accomplices of Catiline^f.

Arco di Settimio Severo, erected A. D. 205, in honour of the Emperor and his Sons, by the Senate

of Curtius, and the account of the manner in which the Temple of Peace was destroyed.

(f) Some antiquaries imagine this to have been the temple of Fortune ; because the temple of Concord is said to have fronted the Comitium.

(c) The Latin word for ship-beaks is *rostra*.

(d) A distance of about 750 feet one way, and 500 the other.

(e) Rome is supposed to have been built in the mouth of an extinct volcano : and this opinion seems justified by the story

and people of Rome. This arch was originally adorned with a triumphal car and six horses; in the car were two figures^g; on each side was a foot soldier; and on each extremity of the attic, a soldier on horseback. The *bassirilievi* on the arch record the victories of Severus over the Parthians, and other uncivilized nations.

Tempio di Saturno, now *Chiesa di S. Adriano*. This temple, during the time of the Republic, was the treasury: but scarce any part of the original building now remains, except its brazen gate, which adorns the church of S. Giovanni in Laterano. The situation of the Chiesa di S. Adriano merits notice; as, before it, stood, according to Tacitus, the famous golden column, erected by Augustus, and called *Milliarium aureum*; whence the distance to every province was measured; and which is said to have been placed in the centre of ancient Rome. From this column the Roman roads branched off, in straight lines, to all parts of Italy.

Colonna di Phocas. This column, supposed originally to have adorned an ancient edifice, was erected, in the seventh century, on its present site, in honour of the Emperor Phocas, whose statue of bronze gilt is said to have stood on the top of the pillar.

Tempio di Antonino e Faustina, built A. D. 168, by the Roman Senate, in memory of their Emperor, Antoninus Pius, and

his Consort, Faustina. The portico of this temple, now the Chiesa di S. Lorenzo in Miranda, is adorned with ten Corinthian columns of marble, called, by the Romans, Cipollino: the sides of the portico seem originally to have been incrustated with marble, now taken away; but a frieze of white marble, adorned with griffins, &c., still remains, and proves the ancient magnificence of the building.

Tempio di Giove Statore^h. On the north side of the Via-Sacra, toward the Palatine hill, stand three beautiful columns of white marble, supposed to have been part of the portico of a temple consecrated to the above-named deity, by Romulus, on the spot where he rallied his soldiers who fled from the Sabines. Some persons suppose the *Comitium* to have made part of this edifice; but, be that as it may, the now remaining part must have been rebuilt when architecture was in much higher perfection than during the days of Romulus.

Chiesa di S. Maria Liberatrice. This church is supposed by modern antiquaries to stand on the site of the original Temple of Vesta, erected by Numa, and bordering on the *Lacus Curtius*. Near this Church are ruins of a square brick edifice, erected by Tullus Hostilius, and called *Curia Hostilia*; and on this side of the Forum, the Rostraⁱ, the temples of Au-

(g) Probably the Sons of the Emperor, because he was prevented by the gout from assisting in the triumphal procession.

(h) Stator (στατωρ) he who makes to stop, or stand. When Cicero, in consequence of Catiline's conspiracy, convened the Senate in the Temple of Jupiter, he concluded his oration there, by saying "Whilst thou, Jupiter, whose worship was established with the foundation of this city, thou,

whom we truly call *Stator*, the prop and stay of our empire:" Query, therefore, supposing the Senate to have assembled in the Capitol, whether the Temple of Jupiter Stator was not there?

(i) Pliny informs us, that the first sundial, set up for public use at Rome, was likewise placed on this spot, about the year U. C. 491.

Augustus, and Castor and Pollux, together with the Basilica of Porcius, are all supposed to have stood.

Tempio di Remo, now *Chiesa de' S. S. Cosimo e Damiano*. The bronze door, marble door-case, and porphyry columns, which adorn the outside of this building, appear to be antique; as does the rotunda which serves as a vestibule; but the body of the church seems to have been erected about the time of Constantine. In this temple was a pavement containing the plan of Rome, cut on white marble, probably in the Reign of Septimius Severus and Caracalla; which plan, mutilated and unmethodized, is now fixed in the stair-case of the Museum of the Capitol.

The subterranean part of this temple merits notice.

Tempio della Pace. Vespasian, after terminating the war with Judea, raised this vast edifice upon the foundation of the portico of Nero's golden house, about the year 75: it was deemed the most magnificent temple of ancient Rome; being of a quadrangular form, three hundred feet long, and two hundred feet broad. It consisted of three naves, with three tribunes on each side; it was incrustated with bronze gilt, adorned with stupendous columns, and enriched with the finest statues and pictures of the Grecian school; particularly the celebrated work done by Protogenes, for the Rhodians, and representing Ialysus. Pliny likewise places here the statue of the Nile with sixteen children; probably that which

now enriches the Vatican. The citizens deposited their wealth in this temple; and here, likewise, Titus Vespasian placed the spoils of Jerusalem; in short, it served as a public treasury, till about an hundred years after its foundation, when the whole building, with all the precious contents, are said to have been destroyed by fire, which issued suddenly from the bowels of the earth: and this record of the entire destruction of the temple, added to an idea that the style of architecture is not good enough for the days of Vespasian, has lately induced several persons to conjecture that these ruins, called the temple of Peace, are, in fact, the remains of the Basilica of Constantine, which stood near the Colisæum. Little now can be traced of the building in question, except three immense arches, or tribunes, with part of the walls and roof, niches for statues, and doors of communication: but what serves to convey some idea of the grandeur of this edifice is one of the eight columns with which its interior was decorated, namely, a fluted Corinthian shaft of white marble, sixteen feet and a half in circumference, and, without base or capital, forty-eight feet high: it now stands before the church of S. Maria Maggiore.

Tempio di Venere e Roma, near the *Chiesa di S. Francesca Romana*. This double temple had two fronts; and each front had a portico adorned with columns of rare marble. There are considerable remains of this temple; namely, two tribunes, great part of one of the side-walls, and

(j) I presume not to judge whether these ruins did, or did not, make part of the Temple of Peace: but the edifice certainly appears to have been built in a style supe-

rior to that usually adopted in the days of Constantine, and very similar to the Temple of Venus and Rome.

the foundation and broken pillars of one of the porticos ; all of which indicate that the edifice must have been extremely magnificent : it was built after the designs of the Emperor Adrian ; and the manner in which the roofs of the tribunes were stuccoed and ornamented resembles the style in which the remaining roofs of his villa near Tivoli were adorned^k.

Arco di Tito, built by the Senate and people of Rome, and dedicated to Titus in honour of his conquest of Jerusalem. It consists of one large arch, over which is an attic story. Each front was originally adorned with four fluted composite columns. On the frieze is represented Titus's triumphal procession, together with the image of a river-god, probably the Jordan. Under the arch, on one side, is the Emperor seated in a triumphal car, conducted by the Genius of Rome, and attended by Victory ; who is crowning him with laurels. On the other side of the arch are the spoils of the temple of Jerusalem, namely ; the table of shew-bread ; the tables of the law ; the seven-branched golden candlestick ; the jubilee trumpets ; &c., copied no doubt, from the originals ; and therefore the only faithful representations extant of these sacred Jewish antiquities. The deification of Titus is represented on the roof of the inside of the arch. This edifice was nearly destroyed, that its ornaments might be

(*k*) The name of the Temple seems allusive to the boasted descent of the Romans from Æneas, the son of Venus.

(*l*) Judea is always represented, on the medals struck by Titus, as a woman sitting on the ground in a posture denoting sorrow.

(*m*) So called, because strewed with sand, that the blood of the slain might not make the place slippery.

(*n*) A stone much used in large buildings at Rome.

placed elsewhere ; but, nevertheless, enough remains to prove that it was the most beautiful building of its kind ever erected^l.

Colosseo. This vast and majestic edifice is supposed to have derived its name of *Colisæum* from a colossal statue, one hundred and twenty feet high, of Nero, in the character of Apollo ; which was placed here by Titus Vespasian ; who, on the day when it first opened, is said to have had five thousand wild beasts killed in its arena^m. The building was erected by Flavius Vespasian ; and is supposed to stand where once were the fish-ponds of Nero ; it consists of four stories, namely ; three rows of porticos, raised one above the other, and terminated by a lofty circular wall. The first story is adorned with Doric columns, the second with Ionic, the third with Corinthian columns, and the fourth with pilasters, between which are windows. The shape is an oval, computed to be one thousand six hundred and forty-one feet in circumference, and one hundred and fifty-seven feet in height. The arena, likewise, is an oval, of two hundred and seventy-eight feet long, by one hundred and seventy-seven wide. The materials of which the edifice is chiefly composed are immense blocks of Travertineⁿ, originally fixed together with iron or bronze cramps, now taken away^o. The entrances were eighty in number, seventy-six being for the people, two for the Gladiators^p,

(*o*) The cramps were fastened with melted lead.

(*p*) Gladiatorial shows were exhibited in this Amphitheatre till the year 404 ; when an eastern Monk, named Almachius, or Telemachus, rushed into the arena, and endeavoured to separate the combatants : the Prætor, Alypius, who enjoyed these horrid sights, ordered the Gladiators to slay the Monk ; they obeyed ; but he was canonized ; and Honorius abolished the shows.

and two for the Emperor and his suite: and within the walls were twenty staircases, leading to seats appropriated to the different classes of spectators. Round the arena was a high wall; immediately above which stood the *podium*, or balcony, for the Emperor, and the seats for the Vestal Virgins, Senators, and Magistrates, entitled to curule chairs; and behind these seats rose others, in four divisions, the last of which were appropriated to the populace. The seats are supposed to have contained eighty-seven thousand spectators; and the gallery above them twenty thousand. There was an awning which stretched over the whole edifice, in case of rain, or intense heat: and in the wall of the uppermost story are square holes supposed to have contained the rings for fastening the cords of this awning. The arches of the first row of porticos are numbered on the outside; probably to enable the various classes of spectators to find, without difficulty, their destined place. Two gates led into the arena; the one being opposite to the Temple of Venus and Rome, the other on the side of the *Mons-Cælius*; and, near the latter entry, Pius VII. has recently raised a noble buttress, to prevent this part of the Colisæum from falling. Soldiers, likewise, are constantly stationed here, to guard the edifice from mischief; and also to protect Travellers, who may wish to examine this stupendous pile by moonlight.

Near the Colisæum, toward the Via-Sacra, are remains of a Fountain called the *Meta Sudans*; which supplied the persons who assisted at the shows with water; and might, perhaps, be used in filling the arena for the

Naumachiæ frequently exhibited there.

Arco di Costantino, dedicated to that Emperor by the senate and people of Rome, in memory of his victory over Maxentius at the Ponte-Molle. This arch stands at the junction of the Celian and Palatine hills, in the *Via-Appia*: and is the most splendid, because the best preserved edifice, of its kind, remaining in Rome. It has, on each side, four fluted Corinthian columns, seven being giallo antico, and one white marble; and on the pilasters, above these columns, are statues of Dacian warriors. The *bassi-rilievi* on the frieze, representing the conquest of Verona, and the victory at the Ponte-Molle, together with the four figures of Fame, and the two medallions on the sides of the arch, are proofs of the decline of sculpture under Constantine: the other *bassi-rilievi*, two excepted below the great arcade (which were also done in the time of Constantine,) are finely executed, and supposed to have been taken either from the Arch or Forum of Trajan. One of these, fronting the Colisæum, represents the triumphal entry of Trajan into Rome; and another, on the opposite side, represents him in the act of offering the sacrifice called *Suovetaurilia*. The Statues of Dacian warriors, the Columns of giallo antico, and all the Cornices, were taken from the Arch of Trajan.

Chiesa di S. Teodoro. Immediately behind the *Forum Romanum*, on the way to the *Forum Boarium*, stands this small Rotunda, anciently the Temple of Romulus; and erected on the spot where he was discovered. The bronze wolf, now preserved in the

Capitol, originally enriched this temple. On the outside of the door of entrance is a pagan altar. The ancient walls of the Temple are perfect, and exhibit withinside three large niches for statues. The roof is modern. The old Roman custom of carrying sick infants to this Temple still continues; although the building is now consecrated to Christian worship. The interior of the edifice may be seen every Sunday morning, from eight o'clock till ten; and every Thursday morning, from seven o'clock till eight. Near this spot was the Lupercal.

Arco di Settimio Severo in Velabro. This Arch was erected by the *Argentarii*, bankers, and merchants of the *Forum Boarium*, to Septimius Severus, his Empress, Julia, and their Son, Caracalla. The sculpture resembles, in style, that on the triumphal arch of Severus. Adjoining to this Arch, is the Church of *S. Giorgio in Velabro*, supposed to stand on the site of the *Basilica of Sempronius*.

Arco di Giano Quadrifronte. This building, composed of immense blocks of white Greek marble, was once adorned with columns, which have disappeared. The brick-work above the cornice is of the middle ages. The edifice seems originally to have been either a market-house, or an exchange, of which there were several in ancient Rome, almost

every Forum being provided with one of them^r.

To the left of the Arch of Janus Quadrifrons is a small stream of limpid water; which discharges itself into the *Cloaca-Maxima*; and which, tradition reports to be *the Lake of Juturna*, where Castor and Pollux were seen to water their horses after the battle at the *Lacus-Regillus*.

Cloaca-Maxima. This great common sewer was constructed, by Tarquinius Priscus, of rude stones, regularly placed, but without cement, and forming three rows of arches: it entered the Tiber between the *Pons-Senatorius* and the Temple of Vesta; and its mouth may be discovered when the river is low. Part of this building lies close to the Arch of Janus^s.

Near to the Palatine, or Senatorian Bridge, now called the *Ponte-Rotto*, are remains of an edifice, denominated *the House of Pilate*, but really that of Nicholas Crescens, supposed to have been the son of Pope John x.

Chiesa di S. Maria in Cosmedin, conjectured to be the Temple of Modesty, erected by Virginia, the wife of Volumnius. This edifice stands a little to the left of the Temple of Jupiter Stator: in the portico is an ancient mask; probably intended as the ornament of a fountain; but, in consequence of an idea once prevalent among the populace, that

(q) Venuti says, the Temple of Romulus was preserved a great while in its original state of simplicity; by way of recalling to the remembrance of the Romans, the simple manners of their ancestors.

(r) There were, in this quarter, beside the *Forum Boarium*, the *Forums Olitorium* and *Piscatorium*.

(s) Pliny says, that the *Cloacæ*, or Common Sewers, were the most surprising

public works at Rome; being cut through hills, and under the very foundations of the city; and, moreover, so spacious that a cart loaded with hay might pass through them. Common sewers were unknown in Greece; and invented by the Romans. The smaller *Cloacæ* all communicated with the *Cloaca-Maxima*: these *Cloacæ* were continually cleansed, by streams of water resembling rivers.

oracles issued from it, called *Bocca della Verità*. Judging by the fine antique marble columns, discoverable in the walls of this church, the edifice must have been originally large and handsome; the pavement consists of porphyry and other precious marbles; the high altar is adorned with an ancient bath or sarcophagus of red Egyptian granite; and in the tribuna is an ancient pontifical chair.

The first *Custode* of Arcadia, Giovanni Mario Crescimbeni, was buried in this church; his monument is near the great door.

Tempio di Vesta, now *Chiesa di S. Maria del Sole*. When this Temple was erected is uncertain; but it is said to have been repaired by Domitian. Here are nineteen beautiful Corinthian fluted columns of Parian marble, which stand on several steps, and form a circular portico round a Cella, likewise circular; the wall of which is also composed of blocks of Parian marble; and so exquisitely are these materials joined, that they appear to be only one piece. The ancient roof was bronze; but this, together with the entablature, and one of the columns (for there were twenty,) can no longer be found. Here, according to some opinions, the Vestal Virgins kept the celebrated Palladium and the sacred fire^t.

Tempio della Fortuna Virile, now *Chiesa di S. Maria Egiziaca*. This Temple is supposed to have been erected by Servius Tullius; but the elegant fluted columns with which it is adorned prove

that it must have been repaired at a later period. It seems, like many of the ancient Roman edifices, to have suffered from fire; in order to conceal the effects of which, perhaps, the fine stucco that covers the columns and entablature might be employed. The form of this temple is Grecian; the columns are Ionic; and the ornaments of the entablature, though injured by time, are still visible.

Palazzo de' Cesari. On the *Mons Palatinus*, where Romulus founded Rome, Augustus began, and Domitian finished, the splendid Palace of her Emperors; which, like a little city, covered the hill. The form of this palace nearly a parallelogram, may still be traced; and ruins of one half are discoverable in the *Orti Farnesiani*; and of the other half in the Garden belonging to the English College, the Convent of S. Bonaventura, and the Garden of the Villa-Spada. The entrance seems to have been from the *Via Sacra*. The Gardens of Adonis, on each side of which was a Hippodrome, belonged to this imperial residence; and the Claudian Aqueduct supplied it with water.

In order to see every thing now remaining, the best way is to drive nearly up to the Arch of Titus, then turn to the right, and, a little way on, is a gate, which opens into the *Orto Farnesiani*. After entering this garden, and ascending some steps that lead to three small dilapidated modern edifices, one of which surmounted

(t) Vestal Virgins were so called from their goddess Vesta, or fire: Vesta being derived from the Hebrew root *וָשָׁא* fire; whence the Greek *Εστία*, fire, and the Latin *Vesta*.

The Vestal Virgins were bound to keep the sacred fire unextinguished; and likewise to reconcile persons who quarrelled with each other.

The temples of Vesta were always circular; perhaps in allusion to the sun.

by a turret, contains frescos, which, though much injured, merit notice, you are presented with a beautiful view of the Temple of Peace: and, further on, is the spot where the Arcadian Academy originally assembled^u, amidst ever-green oaks, wood-laurels, and fragments of the entablature, frieze, cornices, and capitals of columns, which seem to have once belonged to the Temple of Apollo, built by Augustus, after the victory of Actium: for, among the decorations of the frieze and cornice, are griffins and tridents interlaced with dolphins; symbols of a naval triumph: and moreover, griffins were consecrated to Apollo. These finely executed fragments are now overgrown by the acanthus; which flourishes here so luxuriantly that one might fancy it planted on purpose to point out the source of Corinthian architectural ornaments. Here lies neglected, on the grass, the original medallion of the arms of Arcadia, the Syrix of Pan encircled with pine and laurel; which medallion once adorned the place of meeting. This garden likewise contains two small subterranean apartments, commonly called *the Baths of Livia*; in

which, by the aid of torches, remains may be discovered of beautiful arabesques, and a considerable quantity of gilding, bright as if just done: here also are small *bassi-rilievi*, in stucco. Beyond the baths of Livia is a dilapidated villa of modern date, adorned with frescos^v, probably by Raphael's scholars: and from a terrace here, the view of Rome, and its environs, is magnificent. Returning hence, and going round that part of the garden which fronts the Capitol, you find a considerable number of subterranean buildings; some of which resemble the *Sette Salle* belonging to Titus's Baths; and might probably, like them, have served as reservoirs for water. This garden also contains ruins of the Theatre built by Caligula; and a spacious Hall, the roof of which is well preserved.

On quitting the *Orti Farnesiani*, and continuing to ascend the Palatine hill, you find, on the left, the Chiesa di S. Bonaventura; previous to reaching which, turn through a gate-way, on the right, that leads to the Villa-Spada; a modern edifice, built on the foundations of some part of the imperial residence; and, probably, that called Nero's golden House^w.

(u) The Arcadian Academy, one of the most celebrated in Europe, was founded in the year 1690, and warmly patronised by Christina of Sweden and the Literati of her time. Its members, at the commencement of the institution, met in the Farnese Garden; and, afterward, at the Bosco Parasio, on the Janiculum hill: but, at present, they assemble in a house provided for them by the Roman Government; and in which resides their *Custode Generale*, the learned and venerable Abate Godart.

(v) Among the frescos are two medallions representing the story of Hercules and Cacus. The Cave of this famous robber, according to the fable, stood between the Tiber and the Temple of Hercules, (now, according to some writers, the Church of S. Alexius,) on the Aventine Hill.

(w) Nero's golden house (*Domus Aurea*), joined the imperial palace of Augustus; and is supposed to have extended over the whole of the Celian hill. Under the steeple of the Church of S. John and S. Paul, are Ruins of a noble Portico, which is said to have belonged to this golden house: and foundations of other buildings, which, probably, belonged to it likewise, may be traced the whole way from the Villa Spada to the Esquiline hill. It had a triple portico, supported by a thousand columns: it contained accommodations for animals, both wild and tame; and, in the vaulted roofs of the banqueting rooms were machines of ivory that turned round, and, from pipes, scattered flowers, and perfumes. The principal eating room was a rotunda, so constructed that it turned round night and day, in imi-

On entering this Villa, you find a portico adorned with frescos, all of which, except one that represents Venus, and is attributed to Raphael, are by Giulio Romano ; who has painted, on the roof, two small pictures, representing Hercules, some of the Muses, and other heathen divinities. The garden of the Villa contains three ancient subterranean Apartments, which are beautiful in point of architecture, and well preserved : they seem originally to have been adorned with arabesques, judging from the remains now distinguishable : and, here was found the superb basin of red porphyry which adorns the circular hall in the Vatican Museum. Beyond these subterranean apartments, and quite at the end of the garden, are a few balustrades ; said, by some authors, to mark the spot where the signal for commencing the games in the Circus Maximus was given. To the left of this spot is a large oblong Court, supposed to have been a Hippodrome ; and a magnificent Hall, the roof of which is entire, and decorated with medallions in stucco^x.

The Garden of the Convent of S. Bonaventura contains ruins of the Aqueduct, erected by Nero, as a continuation of the Claudian aqueduct, to supply his golden house with water.

From the Villa-Spada go back to the Arch of Titus, pass that of Constantine ; and, when nearly parallel with the Church of S. Gregorio sul Monte-Celio, turn to

the right toward the Forum-Boarium, and you will find a door, leading, by a narrow flight of steps, to what is now called the *Palazzo de' Cesari*, in the Garden of the English College. Here are considerable vestiges of stately porticos, spacious halls, and numberless arches, interspersed with ever-green oaks, laurels, flowering shrubs, aloes, and Indian figs ; forming altogether a most picturesque and impressive scene. One part of these ruins completely overlooks the Circus Maximus, which lies immediately below it ; and here is a terrace, probably, the site of the banqueting hall of the Emperors, whence Nero threw down his napkin, as the signal for beginning the games, when the populace were clamorous for their commencement ; and where Caligula, on being roused from sleep, by a similar clamour, ordered the Gladiators to drive away the people ; in consequence of which cruel command, several were killed. The ancient pavement of the terrace still remains entire : and, from this spot, the continuation of the Claudian Aqueduct, by Nero, may be seen to great advantage. Fragments of ancient paintings are discoverable throughout all the ruins of the *Palazzo de' Cesari*.

Circus Maximus, made, by Tarquinius Priscus, between the Palatine and Aventine hills. The length of this Circus is computed to have been four stadia, or furlongs ; and its breadth the same : it contained a trench ten feet deep,

tation of the motion of the earth ; and the baths were supplied with sea-water, and the sulphureous waters of Albulæ.

(x) The Villa Spada was shown to me, with great civility and patience, by a man, in appearance, poverty-stricken ; who, when I offered him the usual fee, and, indeed, strongly pressed him to accept it,

answered, (while the blood mounted to his cheeks,) "I take no money ; I am placed here, as a penance for my sins ; which are manifold. I have continued here three years ; how much longer I may be doomed to remain I know not ; but I can accept no gratuity whatsoever."

and as many broad, to receive water; together with seats for one hundred and fifty thousand spectators: it was much beautified by succeeding princes; and particularly by Julius Cæsar, Augustus, Caligula, Domitian, Trajan, and Heliogabalus; and enlarged, to so vast an extent, as to receive, in their respective seats, two hundred and sixty thousand spectators: its form, with the trench and water running through its centre, may still be traced.

Chiesa di S. Gregorio sul Monte-Celio, said to be built on the foundations of a Patrician house, and to retain its ancient shape. This church is finely situated; and in the adjoining Garden are three Chapels, built by S. Gregorio. The first, dedicated to his mother, S. Silvia, contains her statue, by Niccolo Cordieri; frescos on the ceiling, by Guido; and four saints in *chiaro scuro*, by the same master. The second Chapel contains two celebrated frescos; the one painted by Domenichino, the other by Guido, in order to prove which was the better artist. That done by Domenichino represents the flagellation of S. Andrew!! that by Guido represents the same Saint going to suffer martyrdom!! The figures of S. Peter and S. Paul, near the altar, are by Guido. The third Chapel contains a statue of S. Gregorio, begun by Buonaroti, and finished by Cordieri. This garden commands a beautiful view of the Palace of the Cæsars.

Terme di Tito. These Baths, which, twenty years since, were completely choked up with rubbish and vegetable earth, apparently

thrown in to destroy them, are now open to the light of day; and exhibit beautiful frescos in as perfect preservation as they could have been when first produced by the artist's pencil near two thousand years ago. The Romans learnt the use of baths from the Greeks: and though, at first, employed merely for the purposes of health, they, in time, became an object of luxury and magnificence. The Baths of Titus were smaller than those of Diocletian and Caracalla; but superior in point of architecture, and more elegantly ornamented: the lower part of the edifice served for bathing; the upper part for academies and gymnastic exercises. Communicating with the Baths are ruins called the Palace of Titus; where the group of Laocoon and his children was found: and, not far hence, the Belvedere-Antinous, or, according to Visconti, Mercury, was found likewise. Near this spot were the gardens of Mæcenas; in a building belonging to which Nero stood to see Rome in flames: and near this spot also were the houses of Horace and Virgil. The Baths of Titus are damp.

To the east of the Palace and Baths of Titus, and enclosed within a garden are immense reservoirs, called *Sette Salle*, which evidently belonged to the Baths, and are in tolerable preservation.

Chiesa di S. Martino in Monte. This beautiful Church, not far distant from the Sette Salle, is erected upon that part of the Baths of Titus which was added by Domitian and Trajan: such, at least, seems to be the opinion of antiquaries; because the brick-

(y) By entering the quadrangle, and ringing a bell on the right, you may always gain admittance to the Church and Chapels

of S. Gregorio: they are, during winter, damp and cold.

work in these Baths is very inferior to that in the Baths built by Titus.

The modern edifice is adorned with twenty-four magnificent columns, brought from Adrian's Villa at Tivoli. The Vase for holy water is ancient. The high altar, erected about twenty years ago, is peculiarly rich in precious marbles; the paintings, which adorn its vicinity, were done by Antonio Cavalluccio, who lies buried here. The side aisles are embellished with landscapes, by Gasparo Poussin; the figures in which are by Niccolo Poussin; and the upper landscapes are remarkably well preserved. The Chapel of the Madonna, at the end of the left side aisle, is ornamented with paintings by Cavalluccio, and very fine marbles. The steps leading down to the Burial-Place under the high altar, and the burial-place itself, were designed by Pietro di Cortona: and here are other stairs, leading to the ancient subterranean Church, which is a part of the Baths, called those of Titus, and famous for being the spot where Pope S. Silvestro held a council, assisted by Constantine and his mother. The mosaic pavement, and matted roof of the baths (on which perhaps were paintings,) still remain perfect, as do the walls; and here you encounter no very damp air; therefore Invalids may go down with safety.

Chiesa di S. Pietro in Vincoli. This fine Church, which owes its present form to Antonio Sangallo, has a double cupola, like that of S. Peter's. The three aisles are divided by twenty magnificent Doric columns of Grecian marble, taken from Diocletian's Baths: the circular wall behind the high altar made a part of Titus's Baths;

whence the pavement of the Sacristy likewise was taken. Here is a picture of S. Margherita, by Guercino. Here also is the Monument of Julius II., designed by Buonaroti, who died soon after he had finished the much-admired figure of Moses; in consequence of which the other figures were done by Montelupo. The Monuments of Cardinals Margotti and Agucci were executed after the designs of Domenichino: and at the end of the tribuna is an ancient pontifical Chair in high preservation. The Sacristy contains a picture, by Domenichino, of S. Peter delivered from prison.

Chiesa di S. Maria della Navicella, so called from the model of an ancient galley, said to have been a votive offering, and placed before it, by Leo x. This Church, designed by Raphael, and supposed to stand on the site of the ancient *Castra Peregrina*, or barracks for auxiliary soldiers, is embellished with fine columns of porphyry and granite, and a frieze beautifully painted in *chiaroscuro*, by Giulio Romano and Pierino del Vaga. The Presbytery, likewise, was painted by the same artists; as were two Altar-Pieces of the Chapels, one representing part of the Transfiguration, the other the Baptism of our Saviour.

Near this spot is the Arch of the Consul Dolabella, over which Nero erected the Aqueduct that supplied his golden House with water.

Chiesa di S. Stefano Rotondo, formerly the Temple of Claudius. This beautiful and interesting edifice was built by Agrippina, in honour of her husband Claudius; destroyed by Nero, and rebuilt by Vespasian; which accounts for the columns not being uniform. It

seems to have had two entrances. The interior part still retains the precise form, together with all the majesty of an ancient temple ; and is embellished with a double row of columns, fifty-eight in number, and chiefly granite. The roof is modern. This edifice was converted into a Christian Church by Pope S. Simplicius : it is, during winter, damp and cold^z.

Obelisk of the Piazza del Popolo ; said to have been made at Heliopolis, 522 years before the Christian æra. It was brought to Rome by Augustus ; found in the Circus Maximus ; and placed in its present situation by Sixtus v. Its height, from the ground to the top of the cross, is 112 feet.

To record the exploits of heroes, and to decorate their temples and their tombs, seems to have been the origin of Egyptian obelisks : and most of those which now adorn Rome are engraved with hieroglyphics ; which, could we understand them, might throw important lights on the history of past ages.

Obelisk of the Trinità de' Monti. This Obelisk formerly stood in the Circus of Sallust ; and was placed in its present situation by Pius vi. : it is forty-four feet and a half in height, without the pedestal, and of Egyptian granite^a.

Villa-Medici, now the French Academy. On the back-front of this Villa is a fine *basso-rilievo* of Hercules strangling the Nemean lion. The Garden of the Villa-Medici is always open to the public.

(z) The churches of La Navicella, and S. Stefano Rotondo, are generally shut : but the Sacristan of the former lives in the vicinity ; and the Sacristan of the latter may be found daily, at the new Academy of S. Luke.

(a) The Promenade on the Trinità de'

Statues, and Obelisk, in the Piazza di Monte-Cavallo ; so called, from the admirable sculpture with which it is embellished ; namely, two colossal figures, supposed to represent Castor and Pollux, each holding a horse. These twin-gods, the works of Phidias and Praxiteles, are esteemed the finest things of their description at Rome ; especially that done by the first-mentioned artist. They once adorned Athens ; and are generally supposed to have been brought to Rome, from Alexandria, by Constantine, in whose Baths they were found ; though some authors tell us, they were sent to Nero, as a present, from Tiridates king of Armenia. The horses are ill executed, and chiefly modern. The Obelisk, which stands between the statues, was erected by Pius vi. : it is composed of red granite ; measures forty-five feet, without the pedestal ; and originally adorned the Mausoleum of Augustus^b.

Chiesa di S. Bernardo. This edifice, the ancient form and roof of which are quite perfect, merits notice, as belonging to Diocletian's Baths. Some persons suppose it to have been a *Calidarium balneum*, or hot bath ; but the more general opinion is, that this rotunda, and the one opposite to it, near the Villa-Negroni, were temples dedicated to Apollo and Æsculapius. The convent and garden of the Monks of S. Bernardo, the church, convent, and garden of the Carthusians, the public granaries, together with a large

Monti, begun by the French, and now nearly finished by the present Pope, is the pleasantest walk and drive at Rome.

(b) The circular Basin belonging to the Fountain of Monte-Cavallo is said to be the largest piece of granite, of this description, in Rome,

space, called *Piazza di Termini*, a corruption of the word *Thermæ*, all likewise belonged to Diocletian's Baths; which building seems to have been nearly of a square form, enclosing halls, where the youth were instructed, and where men of learning assembled to read their compositions; an open theatre, where shows were exhibited in fine weather; the *Natatio*; the *Sphæisterium*; the *Xystum*; the *Apodyterium*; the *Hypocaustum*; and the different baths, namely, *frigidarium*, *tepidarium*, *caldarium*, and *laconicum*. Three sides of the *Natatio*, where people swam in the open air, were bounded by porticos, (it occupied what is now the cloister of the Carthusians;) on each side of these porticos were *Basilicæ* and *Diætæ*, where public assemblies were held, and sumptuous entertainments given: adjoining to these apartments was an oblong room, probably the place for playing at ball^c; and, immediately behind the *Natatio*, was the *Xystum*, where the gladiators and wrestlers exhibited in bad weather: this is now the Church of S. Maria degli Angeli. The baths, properly so named, extended in a straight line opposite to the *Theatridium* and *Bibliothecæ*: the *Apodyterium*, or great hall, where the bathers undressed and dressed themselves, was in the centre of

the baths. In the centre of the baths likewise was the *Hypocaustum*, or great stove; whence hot water was conveyed, in pipes, and hot air, in flues, to the different chambers: and this part of the building, which is still preserved, serves as an *Atrium* to the Carthusian church. In the Villa-Negrone are remains of the great reservoir; and round the exterior of the Baths were walks shaded with plane-trees^d.

Chiesa di S. Maria degli Angeli. Pius IV. dedicated Diocletian's Baths to sacred uses; because the Christians who built them suffered martyrdom: and Buonaroti, who was employed to erect the church, finding, among the ruins of these baths, an immense apartment, supported by stupendous columns of oriental granite, (the *Xystum* already mentioned,) formed it into the present Church of S. Maria degli Angeli. The entrance to this majestic edifice, which may vie with S. Peter's in beauty, was a *Caldarium* belonging to the baths, and contains the Monuments of Carlo Maratta and Salvator Rosa. The church itself is in the shape of a Greek cross: the nave is 179 feet long; its height 105 feet; and the antique columns, already mentioned, are sixteen feet in circumference by forty-three high. The pavement is beautiful, and contains a

(c) The ancient Romans played with several kinds of balls; namely, the *Harpastum*, or foot-ball, which, being placed between two companies of young men, they strove who should drive it through the others' goal: the *Pila*, so called from being stuffed with hair: the *Follis*, so called from being made of a bladder; and with this, old men and young children played: the *Paganica*, a ball stuffed with feathers; which derived its name from villages, where it was chiefly seen: and the *Trigonalis*, an appellation common to the *Pila* and *Follis*, and allusive to the form of the

tennis-courts where these balls were used.

(d) The expense of bathing in a public bath at Rome was equivalent to about one halfpenny for an adult; but, for a child, nothing: the rich, however, had their persons rubbed with oils and ointments of great value. Hot baths were only used at a stated hour of the evening. Each man stopped at the bath which he judged proper for himself: and if he made use of the *Laconicum*, he returned through the different hot baths; and was thus cooled gradually, before he reached the *apodyterium*

celebrated meridian by Monsignore Bianchini. Near the high altar is a picture, by Carlo Maratta, of the Baptism of our Saviour, much injured by time; and another of the martyrdom of S. Sebastian, by Domenichino, in good preservation!! This church also contains a fine picture of the fall of Simon Magus, by Pompeo Battoni; and another of S. Peter raising Tabitha, by Placido Costanza.

The Pope's Oil-Cellar, near S. Maria degli Angeli, merits notice, as it is a well-preserved part of Diocletian's Baths.

Obelisk of S. Maria Maggiore. This obelisk is of red Egyptian granite; and forty-three feet in height, without the pedestal: it was brought to Rome by the Emperor Claudius; and served as one of the ornaments to the Mausoleum of Augustus; whence it was taken, by Sixtus v., and placed in its present situation.

Column in the Piazza di S. Maria Maggiore. This Corinthian fluted column, of Parian marble, was taken from the Temple of Peace; and measures fifty-eight feet in height, without its pedestal.

Basilica di S. Maria Maggiore. This Church, which stands on the summit of the Esquiline Hill, was erected upon the foundations of an ancient temple of Juno-Lucina, about the year 352; and afterward enlarged by Sixtus III. It was likewise repaired by Benedict XIV.; who found, about eight palms below

the pavement of the church, a black and white mosaic marble pavement, which is of that kind invented by Alexander Severus^f. The nave is supported by antique Ionic columns, thirty-six of which are white marble, and four granite. The Baldacchino is supported by antique columns of porphyry. The arch which separates the choir from the nave is adorned with mosaics of the fifth century. The chapel of Sixtus v., built after the designs of Fontana, is incrustated with fine marbles, and adorned with Corinthian pilasters, *bassi-relievi*, and paintings. On the right stand the tomb and statue of Sixtus v.: in the middle is the altar of the Holy Sacrament, decorated with a magnificent tabernacle, supported by four angels of bronze gilt; and on the left, the tomb of Pius v. Among the paintings those most admired are, the Annunciation, by Pompeo Battoni, and the Holy Family, by Agostino Masucci. The Borghese-Chapel, built by Paul v., is peculiarly rich in marbles, paintings, and sculpture. On the right stands the tomb of the above-named Pontiff, surmounted by his statue: here, likewise, are statues of S. Basil and David, by Niccolò Cordieri; and the tomb and statue of Clement VIII.; with statues of Aaron and S. Bernardo, by Cordieri of Lorrain. The paintings between the windows, and on the arches above the tombs, are by Guido!! The altar of the Madonna is magnificently adorned with oriental jasper, agate, and

(e) Several of these ancient Courts of Justice, called *Basilicae*, were converted into churches, and still retain their original appellation.

(f) These Mosaic Pavements of the middle ages were called *Opus Alexan-*

drinum, from the inventor. Mosaics, however, seem to have been originally invented by the Persians: for they were used in Persia during the reign of Artaxerxes; thence carried into Assyria, thence to Greece, and, some ages after, to Rome.

lapis lazuli; and on its entablature is a fine *basso-rilievo*. The frescos above, and round the altar, and in the vault and angles of the cupola, are by the Cav. d'Arpino. The Sforza-Chapel was designed by Buonaroti. This Basilica is so loaded with gilding and other ornaments, that it resembles a place of public diversion more than a Christian temple.

Obelisk of S. Giovanni in Laterano. This obelisk is the largest at Rome; and supposed to have been even more lofty once, than it is at present. It was originally placed in the Temple of the Sun, at Thebes, by Rameses King of Egypt, transported to Rome by the son of Constantine, and erected, in its present situation, by Sixtus v.: its height, without base or pedestal, is one hundred and fifteen feet, and its diameter nine.

Battisterio di Costantino. This edifice was built by Constantine, and repaired by Gregory XIII. and Urban VIII.: its form is octagon; and three steps lead down to the font, which is an ancient tomb of marble of Poncevero. The dome is supported by fine porphyry columns, with an antique entablature; and adorned with paintings representing the life of S. John Baptist, by Andrea Sacchi. Other paintings, on the walls, represent the vision of Constantine; his battle with Maxentius; and the destruction of the Idols; which last is by Carlo Maratta. In one of the Chapels are two curious fluted pillars of verde antique; in the other, two columns of oriental alabaster; and the ori-

ginal entrance to this Baptistry is adorned with two noble pillars of porphyry and an antique entablature.

Basilica di S. Giovanni in Laterano. This stately edifice was erected by Constantine; and called the mother church of Rome; though the church of S. Martin and S. Luke is really so. The great portico is adorned with a colossal statue of Constantine, found in his baths; the front of the building, toward the Naples-gate, is beautiful; and the bronze-door, ornamented with *bassi-rilievi*, was taken from the Temple of Saturn. The interior of the church is divided, by four rows of pilasters, into one large, and four small aisles; and the centre aisle, or nave, is adorned with statues of the Apostles; among which are Saints Thomas and Bartholomew, by Le Gros; and S. Andrew, S. James minor, and S. John, by Rusconi. The pavement is mosaic. The altar of the Holy Sacrament is adorned with four magnificent fluted columns of bronze gilt, supposed to have been taken from the Temple of Jupiter Capitolinus; and, above these columns, is a fresco, by the Cav. d'Arpino, representing the ascension of our Saviour into Heaven! The tabernacle, formed of precious marbles, is placed between two Angels of bronze gilt, and four columns of verde antique. At the top of the centre-aisle, near the high-altar, are two noble columns of red granite; and, near the door leading to the Baptistry, two fluted columns of

(g) The name of *Laterano* is supposed to be derived from Plautius Lateranus, Consul elect, who engaged with Seneca and others in the great conspiracy against Nero, and thereby lost his life: hence his

palace, having been confiscated, probably remained in possession of the Emperors, till Constantine gave it to the Church, and built the Basilica of S. Giovanni, properly the Pope's Cathedral.

giallo antico, deemed the finest specimens extant of that marble. In this church are the Tombs of the Cav. d' Arpino, Andrea Sacchi, and Boniface VIII.; the last of which is ornamented with a fresco, supposed to have been done by Giotto, and representing Boniface, between two Cardinals, publishing the first jubilee of the holy year, in 1300. The Corsini-Chapel (to the left of the great door) is particularly elegant; and was erected by Clement XII., in honour of his ancestor S. Andrea Corsini. Over the altar, between two verde antique columns, is a portrait, in mosaic, beautifully copied from a painting by Guido, of S. Andrea Corsini. On one side of the chapel is the monument of Clement XII.; said to have been once the tomb of Agrippa: it was taken from the Pantheon; and is, in point of shape, the most beautiful sarcophagus extant. On the opposite side, stands the tomb of Cardinal Neri Corsini. In this chapel, likewise, are four statues, representing the four cardinal virtues; one of which, Fortitude, is by Rusconi, and much admired; as are the four *bassi-rilievi* in the upper part of the chapel. The pavement is beautiful; and the subterranean part of this building merits notice; as it is simple and appropriate, and contains a fine *Pietà*. In the Sacristy of S. Giovanni in Laterano is an Annunciation, designed, if not executed, by Buonaroti.

Scala Santa. This Edifice is celebrated for containing twenty-seven steps of white marble, reputed to have belonged to the Palace of Pilate.

Not far hence is an Arch, or Tribune, adorned with the famous *Triclinium* of S. Leo; a

mosaic originally placed in the eating room of the palace of that Pope, to perpetuate the event of his having crowned Charlemagne Emperor of the west.

Anfiteatro Castrense. This building now makes part of the wall of Rome, near the Naples-gate; though it formerly stood on the outside of the city: it was called *Castrensis*, because appropriated to military games, and combats between soldiers and wild beasts. The interior of the building may be seen in a garden on the right of the Church of S. Croce in Gerusalemme; nothing, however, remains, except a few arches. The exterior part, which was adorned with two rows of columns, should be viewed from the outside of the Naples-gate.

Basilica di Santa Croce in Gerusalemme. This Church, one of the seven *Basilicæ* of Rome, was erected by Constantine near an ancient *Sessorium*; which seems to have been converted into the entrance of the church; and makes a magnificent vestibule. The approach from S. Giovanni in Laterano to S. Croce in Gerusalemme, is particularly handsome; and exhibits fine remains of the Aurelian Wall of Rome: the latter church derives its name from part of the Cross which S. Helena brought from Jerusalem, and deposited here. On each side of the great door is a Vase for holy water, very similar to those in the Cathedral at Siena; and, like them, containing marble fishes beautifully executed. The nave is supported by eight fine columns of Egyptian granite; and its ceiling adorned with a fresco by Conrad Giaquinto; who likewise painted that part of the ceiling of the Tribuna which is over the

high-altar: the other part was done by Pinturicchio, and represents the finding of the Cross. The high-altar is adorned with four rare columns of breccia corallina, and an ancient sarcophagus of basalt. The pavement of the church is antique. This edifice contains the subterranean Chapel of S. Helena, adorned with curious ancient mosaics, and an inscription in her honour.

On the right, coming out of the church, is a Garden, which exhibits considerable remains of a building, called *the Temple of Venus and Cupid*; but, more probably, one of the halls, or temples, which adorned the Baths of S. Helena. This Garden likewise exhibits magnificent remains of the *Claudian Aqueduct*: and, not far hence, was an Altar consecrated to bad Fortune.

Chiesa di S. Bibiana^h. Here are eight antique columns; and a fine antique sarcophagus of oriental alabaster, with a leopard's head in its centre: and here, likewise, is a celebrated statue of S. Bibiana, by Bernini!

Tempio di Minerva-Medica. This picturesque ruin stands in a garden, the door of which is generally open. The temple is round without, but decagon within; and seems to have had six windows and nine niches for statues. Here was found a celebrated statue of Minerva with the serpent at her feet: but, whether this building was dedicated to Minerva-Medica or not, seems uncertain. In the same garden is *the Aruntian Sepulchre*; together with *subterranean vaulted Apartments*, supposed to have been the receptacles of the Plebeian Dead; whose

ashes were consigned to small earthenware urns, simply inscribed with a name, and an exclamation of sorrow.

Arco di Gallieno, commonly called *Arco di S. Vito*. According to the inscription on this arch, it was erected in honour of the Emperor whose name it bears. It is Doric; and proves the decline of architecture in the days of Gallienus.

Remains of *five Aqueducts* are discoverable in this quarter of the city; namely, the *Marcian*, *Tepulan*, *Julian*, *Claudian*, and the *Anio-novus*; and near the church of S. Eusebio is a considerable ruin of a *Castellum* of one of these aqueducts.

Chiesa di S. Prassede. The high altar of this ancient Edifice is adorned with a handsome baldacchino, supported by four fine columns of porphyry; the tribuna is adorned with ancient mosaics; and leading to it are magnificent steps of rosso antico, composed of the largest blocks extant of that rare marble, the fawns of the Capitol and Vatican excepted. In this church is a column, supposed to be that our Saviour was fastened to, when scourged. In the Sacristy is a painting of the Flagellation, by Giulio Romano; and in one of the Chapels are three paintings relative to the life of S. Carlo Borromeo, by an English Painter, named Sterne: they are finely executed, and dated 1741. This church leads to the Catacombs.

Campidoglio. This hill, originally called *Mons Saturnius*, and afterward *Tarpeius*, from Tarpeia, who admitted the Sabines into the fortress erected here, was, ac-

(h) It is difficult to gain admission to this church, unless it be very early in the morning.

according to tradition, denominated *Capitole*, or *Capitolium*, because, when Tarquin the elder ordered the foundations of a temple of Jupiter to be laid on this spot, the workmen, while digging, found a human head: in consequence of which the augurs predicted, that Rome would become mistress of the world.

When we recollect the number of splendid edifices which adorned the ancient Capitol, we are led to think its extent must have been immense: but, when we view the spot, and see how circumscribed it is, we can only account for the number of its temples by concluding, that here, as in various parts of the city, one edifice was frequently destroyed to make room for another. The square of the ancient Capitol was adorned with porticos by Scipio Nasica; and, in its centre was the triumphal arch of Nero. The most ancient temple was that of *Jupiter Feretrius*, erected by Romulus; and its dimensions were only ten feet in length, and five in breadthⁱ. The temple of *Jupiter-Capitolinus*, finished by the younger Tarquin, was much larger; and when consumed by lightning, which happened more than once, seems to have increased in magnitude every time it rose from its ashes. The last person who rebuilt this temple was Domitian; and he is said to have expended twelve thousand talents in gilding it. Here were deposited the spoils of conquered nations, as offerings to the gods from the Senate, Consuls, and Emperors of Rome. The statue of Jupiter was gold;

and so, likewise, was that of Victory; which is said to have weighed three hundred and twenty pounds. Here, also, were the temples of *Jupiter-Moneta*, *Fortuna-Primo-genita*, *Fortuna-Privata*, *Fortuna-Viscola*, *Vejovis*, *Isis*, *Serapis*, &c.; embellished by statues without and within; so that the Capitol was denominated The Hall of the Gods. Of these magnificent edifices, however, scarcely a wreck remains: so that the modern Capitol bears no resemblance to the ancient. The present steps, and two side buildings of the latter, were planned by Buonaroti, at the command of Paul III.: and the front of the Senator's house was likewise rebuilt, after the design of Buonaroti. At the bottom of the steps are two Lionesses, in basalt, of Egyptian workmanship; and, on the left side, two arches, under which are large stones, supposed to have made part of the foundation of the Temple of Jupiter Feretrius. On the top of the steps are two colossal Statues, reputed to be Greek sculpture; but more probably Roman; one represents Castor and the other Pollux, with their respective horses. On a line with these statues are beautiful Trophies, called those of Marins, but rather supposed to have been done in honour of Trajan's victory over the Dacians: they once adorned a *Castellum* of the Julian Aqueduct; and Piranesi calls them trophies of Augustus. On the same line, likewise, are Statues of the two Sons of Constantine; together with two Roman milestones; that numbered "I," and standing on the right, being the

(i) The statues of the gods, placed in the temples of Rome, during the days of Romulus, were made of potters' clay; and the sacred statues of the Capitol, when injured

by time or accident, were not destroyed, but placed in subterraneous depositories, called *Favissæ*.

column which anciently marked the first mile of the *Via-Appia*; that, on the left, modern. In the centre of the square is a bronze equestrian Statue of Marcus Aurelius, once gilt^k!!! This is the only antique bronze equestrian statue extant. Fronting the steps is the Senator's House, which stands on the ruins of the ancient *Tabularium*, and under the entrance-door, is a Statue of Rome triumphant, in Parian marble draped with porphyry: a recumbent Statue of the Nile; and another of the Tiber, both in Greek marble. On the right side of the square is the Palazzo de' Conservatori; and on the left the Museo-Capitolino. Beyond the former, on the south side of the hill, are steps which lead to the spot where stood the temple of Jupiter Capitolinus; near which, in a Garden, belonging to a house numbered 139, is that part of the *Tarpeian Rock* whence, it is supposed, criminals were thrown down into the Forum^l. The garden fronts Caracalla's Baths; and the rock, in this place, may perhaps be sixty feet high at the present moment; and formerly it must evidently have been much more; as the level of the Forum is full twenty feet higher now than it was originally.

Chiesa di S. Maria d'Araceli, anciently the *Temple of Jupiter Feretrius*. The steps leading up to this church, from the side of the Campus Martius, are an hundred and twenty-four in number, and the marble of which they are made was taken from the temple of

Jupiter Quirinus, on the Quirinal hill. The interior of the edifice is supported by twenty-two antique columns, chiefly Egyptian granite; and the third column on the left (entering by the great door,) bears this inscription: "*A Cubiculo Augustorum*^m. It is said that Augustus, about the time of our Saviour's birth, erected here an altar, under the name of *Ara Primogeniti Dei*, now corrupted into *Araceli*; and an altar, said to be that above-mentioned, is still preserved in this church, and stands between the high-altar and sacristy. The choir behind the high-altar contains a picture, by Raphael, of the Holy Family, which was injured, and has been ill restored. The Chapel of S. Francesco is finely painted, by Trevisani; and here, likewise, is a Chapel painted by Pinturicchio and Luca Signorelli.

Chiesa di S. Pietro in Carcere, or, more properly, *S. Giuseppe*. On the right, going down from the Capitoline hill to this church, are large stones, belonging probably to the ancient *Tabularium*. Under the church is an ancient Prison, built by Ancus Martius, and called *Il Carcere Mamertino*: it is quite perfect, and well worth seeing, though cold and damp. Here S. Peter was confined; and, in the lowest part of this prison, near a small column to which the Apostle was bound, is a spring of water, said to have issued forth miraculously, that he might baptize the two gaolers, and forty-seven other persons, all of whom afterward suffered martyrdom.

(k) It was found near the Scala Santa, on the spot where the house of his grandfather, Annius Verus, is said to have stood. Winckelmann supposes the statue of the horse to be more ancient than that of the

Emperor; and particularly praises the head of the horse.

(l) Dionysius of Halicarnassus says, that criminals were thrown down from the Tarpeian Rock into the Forum.

(m) The *Cubicularii* were officers of the bed-chamber belonging to the imperial Court.

Palazzo del Senatore di Roma. The view from the Tower which crowns this building, is particularly worth notice, as it exhibits all the ancient edifices of the city, and shows their respective situations.

Palazzo de' Conservatori. In the quadrangle, beyond the arcade, are statues of Rome triumphant, and the weeping Province! two Dacian Kings, and two Egyptian Divinities, all in the same line. The quadrangle likewise contains a Group of a Lion devouring a Horse! the Bust, and one Hand, of a colossal statue of Commodus; the Bust of Domitian; and immense Feet, and one Hand of a mutilated colossal statue of Apollo. The arcade contains a Statue of Julius Cæsar—Ditto of Augustus, done apparently after the battle of Actium, by the prow of a galley with which it is adorned—a Bacchante—a rostral Column—and a Lion on a pedestal, which bears an inscription of the time of Adrian. To the right of the arcade are eight rooms, recently adorned with Busts, many of which were taken from the Pantheon; and on the staircase, opposite to these rooms, are four *bassi-rilievi*, which originally belonged to the triumphal Arch of Marcus Aurelius on the Corso; here likewise is a *basso-rilievo*, (found in the Forum,) of Curtius leaping into the gulf; and, on the landing-place, are two more *bassi-rilievi*, taken from the Arch of Aurelius.

On this landing-place is a door which leads to the apartments not open to the public, but which the *Custode* is happy to show for a trifling gratuity.

(n) Cicero tells us, that, in his time, the turrets of the Capitol, the statues of the gods, and the image of the infant Romulus sucking

The first room contains Paintings, by the Cav. d'Arpino; namely, the battle of the Horatii and Curiatii—the battle of Tullus Hostilius with the army of Veii!—the discovery of Romulus and Remus—Romulus founding Rome—the sacrifice of Numa Pompilius, and institution of the Vestal Virgins; and the rape of the Sabines.

The second room contains Paintings by Laurenti; namely, Junius Brutus condemning his sons to death for having conspired against the Republic—Horatius Cocles, on the Sublician bridge, opposing the Etrurians—Mutius Scævola burning his own hand in presence of Porsenna, after having killed one of the Etrurian Officers, whom he mistook for the King—and the battle in which the Tarquins were defeated.

The third room contains a Frieze representing the triumph of Marius, by Daniello da Volterra!—a Picture of S. Francesca Romana, by Romanelli; and a dead Christ, by Cosimo Piazza—the Statue of the bronze wolf, said to have been struck with lightning when Cæsar fell! This statue is evidently of high antiquity, and perhaps the work of an Etruscan artistⁿ—a bronze Bust of Junius Brutus!!—two mosaic tables taken from Adrian's Villa—a Bust of Julius Cæsar—ditto of Apollo—a triform-Diana^o—a Bust of Adrian—and a *basso-relievo* representing the temple of Janus, or, according to some opinions, the gate of Eternity.

The fourth room contains a bronze Statue of a Youth, said to be the shepherd Martius, taking a thorn out of his foot!!—a Bust in

the wolf, were struck down by lightning.

(o) Emblematical of her sovereignty over Hell, Earth, and Heaven.

basso-rilievo of Mithridates ! and the *Fasti Consulares* ! ! P

The fifth room contains a Bust, in rosso antico, called Appius Claudius—a bust of Buonaroti—a bust of Medusa, by Bernini—and a bust of Tiberius ; together with two Ducks, in bronze, said to have been found in the Tarpeian Rock, and to be the representation of those ducks which saved the Capitol. Here, likewise, are the following Paintings: a Holy Family, by Giulio Romano ; and the Olympic games, attributed to Zuccari.

The fifth room contains a Frieze painted by Annibale Caracci, and representing the military achievements of Scipio Africanus—Tapestry, taken from the designs of Rubens—Busts of Sappho ! Socrates ! Ariadne ! and Sabina Poppea ! the second wife of Nero.

The sixth room contains Frescos by Pietro Perugino, who has represented Hannibal in Capua—Rome triumphant over Sicily, &c. Here, likewise, are Statues of Virgil, Cicero, and Cybele.

The seventh apartment is a Chapel, on the ceiling of which M. A. Caravaggio has represented the Deity. Here, also, are paintings of S. Cecilia, by Romanelli ! and the four Evangelists, by Caravaggio, together with an altarpiece, by Nucci.

The eighth room has a door finely carved, by Algardi.

The next story of this building contains the Picture Gallery, which is open to the public every Sunday and Thursday morning, from eleven till four o'clock. Some of the most striking pictures in the first room are ; No. 2, the Madonna, our Saviour, and Saints,

copied by Bonatti, from Paolo Veronese—4, the sacrifice of Iphigenia,* by Pietro da Cortona—5, the portrait of a lady, by Bronzino—6, S. Lucia, by Benvenuto Garofolo !—9, Vanity, by Titian !—15, the rape of the Sabines, by Pietro da Cortona !—18, a portrait, by Velasquez—33, Hagar driven from the house of Abraham, by Francesco Mola—36, Charity, by Annibale Caracci !—37, Bacchus and Ariadne, school of Guido—38, the Sibyl Persica, by Guercino !!!—39, the Madonna, our Saviour, S. Cecilia, and other Saints, by Annibale Caracci !—40, the Madonna, our Saviour, and S. Francesco, by Annibale Caracci—41, the Holy Family, by Benvenuto Garofolo—42, Mary Magdalene washing our Saviour's feet ; a miniature, by M. F. Zibaldi Subleras, copied from the original of her husband !—43, the marriage of S. Caterina, by Correggio—44, the Madonna and our Saviour, by Albano !—45, S. Maria Maddalena, by Tintoretto !—46, David with the head of Goliath by Romanelli—48, the communion of S. Girolamo, by Agostino Caracci !—51, S. John Baptist, by Daniello da Volterra !—52, Christ disputing with the Doctors, by Valentino !—53, the Cumæan Sibyl, by Domenichino !!—60, S. John Baptist, by Guercino—63, a landscape, with the figure of the Magdalene, Caracci school—64, the Magdalene, by Albano—65, the triumph of Bacchus, by Pietro da Cortona—67, S. Cecilia, by Romanelli—70, the beatified Spirit, by Guido !—76, Romulus and Remus discovered with the wolf, at-

(p) These precious remains of antiquity were found during the Pontificate of Paul III., near the church of S. Maria Libera-

trice, in the Forum Romanum, and probably in that part which belonged to the Comitium.

tributed to Rubens—86, the Madonna adoring our Saviour, by Pietro da Cortona—89, a portrait, by Titian—90, Meleager in *chiaroscuro*, by Polidoro da Caravaggio.

Some of the most striking Pictures in the second room are; No. 2, a copy of Raphael's Galatea, by Pietro da Cortona—6, the adoration of the Magi, by Garofolo—11, a landscape, by Claude Lorrain—12, Ditto by Ditto—25, Love, by Guido—33, an *Ecce Homo*, by Baroccio—37, the woman detected in adultery, by Titian—40, Europa, by Guido!—41, Alexander's victory over Darius, by Pietro da Cortona!—43, a head, by Titian—44, Polyphemus, by Guido—47, the Presentation in the Temple, supposed to be by Fra Bartolomeo—48, the Holy Family, by Andrea Sacchi—57, the pool of Silome, by Domenichino; (parts of this small picture are beautiful)—58, a landscape by Claude Lorrain—60, a *Presepio*, by Garofolo—62, the Madonna, our Saviour, and S. John, by Ditto—63, the judgment of Solomon, by Giacomo Bassano—65, the raising of S. Petronilla's

body from the grave, and the ascension of her spirit into Heaven, by Guercino!!!—72, a Gipsy telling a youth his fortune, by Caravaggio!—73, the Madonna, our Saviour, and Angels, by Perugino—76, a Soldier seated, by Salvator Rosa—77, a half-length figure of S. Girolamo, by Pietro Facini—78, a portrait of Petrarca, by Giovanni Bellino—79, a landscape, by Domenichino—80, a portrait of Buonaroti, by himself!—82, a portrait of Giovanni Bellino, by himself—86, a Witch, by Salvator Rosa—89, S. Sebastiano, by Lodovico Caracci—93, Augustus and Cleopatra, by Guercino—109, S. Barbara, a half-length figure, by Domenichino—111, the Holy Family, by Parmigiano—113, S. Cristoforo, by Tintoretto—114, S. Cecilia, by Lodovico Caracci!—116, two Philosophers, by Calabrese—120, the Graces, by Palma Giovane—123, Europa, by Paolo Veronese!

Museo Capitolino, open to the public every Sunday and Thursday morning, from twelve till four o'clock^r.

Some of the most striking ef-

(q) This is a representation of our Saviour in the manger, attended by the blessed Virgin, Joseph, &c. There is another kind of *Presepio* exhibited in Roman Catholic Countries at Christmas; and consisting of our Saviour, as an Infant, the blessed Virgin, Joseph, the wise Men of the East, camels, &c.; all wrought in wax, and sometimes well executed. The best of these exhibitions at Rome is in the Church of S. Maria d'Araceli.

(r) Those persons who wish to see the Museums of the Capitol and Vatican to advantage should visit them by torch-light, as the torch, like Promethian fire, makes every statue live; in consequence of which, perhaps, the most stupendous efforts of the Grecian chisel were originally placed in subterranean baths.

For seeing the Vatican Museum, four large wax torches, weighing about three

pounds and a half each, and costing altogether about six scudi, are requisite. For seeing the Museum of the Capitol, two small wax torches, costing about twenty pauls—the two, are sufficient. Admission, however, cannot be obtained to either Museum, for the purpose of viewing the statues by torch-light, without an order from the Pope's Maggiordomo; which order never extends to more than fifteen persons at the same time; and but seldom to so many.

It is expected that every party shall come furnished with wax torches: and it is likewise expected that each party shall give, at the Capitol, to the Custode who shews the statues, and his attendants from four to five scudi, provided there be fires in one or two of the apartments; and, at the Vatican, from seven to eight scudi, according to the number of fires in the apartments.

forts of the chisel, in this magnificent collection, are ;

Quadrangle ; No. 1, a colossal Statue of the Ocean !

Arcade ; No. 1, Endymion and his dog, the pedestal fine—3, a colossal Statue of Minerva—4, fragment of a statue of Hercules ! 5, Apollo—7, a Bacchante, semi-colossal.

Over the door of the Director's Apartment four Consular Fasces. No. 9, the Dacian Province—10, a colossal head of Cybele—12, the Capital of a Doric column, taken from Caracalla's Baths—17, Isis, in rare basalt—20, Diana—21, Hercules—22, Isis, in red oriental granite—23, a colossal Statue of Diana—25, Polyphemus—26, Mercury—27, a sepulchral Urn—28, Adrian in a sacerdotal habit—30, Jove armed with thunder—31, a Statue of Mars, the head and armour antique, the rest restored—32, Hercules killing the Hydra.

Canopo. The statues contained in this apartment are said to have been found in the Canopus of Adrian's Villa : it is supposed, however, that not more than three of them are really Egyptian ; the rest being productions of the time of Adrian. No. 1, Isis and Apis—3, Canopus—9, Isis—10, Anubis with the Sistrum and Caduceus—12, Isis—13, Isis.

First room, added to the Museum by Pius VII. No. 13, a square Altar, supposed to be an Etruscan work, representing the labours of Hercules.

Second room. No. 1, the Sarcophagus of Alexander Severus and his mother. Some of the

bassi-rilievi which adorn this immense monument are fine^s.—3, a Disk, with *bassi-rilievi*, representing the life of Achilles !—4, an ancient Mosaic, found near Antium, and representing Hercules vanquished by Love !—5, a Satyr with a pipe—11, Pluto and Cerberus !—13, a *basso-rilievo* of Poppæa, second wife of Nero—14, Nero.

Staircase. No. 1, a statue of Modesty, or a Vestal—2, the Top of an ancient Well^t—5, a Lion devouring a Goat. Fastened into the wall is the Plan of ancient Rome, found in the church of Saints Cosimó and Damiano.

Gallery up stairs. No. 2, Bust of Faustina the elder, wife of Antoninus Pius—5, Euterpe—10, a *basso-rilievo*, representing a man making his will—12, Faunus—14, Bust of Silenus—15, Bust of Pompey.

Apartment of the Vase. No. 1, a large vase with Bacchanalian ornaments, found near the sepulchre of Cecilia Metella ; and placed on a Pedestal, apparently Etruscan, and originally, perhaps, the parapet which encircled a well : it is adorned with a *basso-rilievo*, representing the twelve principal deities of the heathen world ; and was found at Nettuno !—2, (near the window,) a bronze Vase, found in the port of Antium ; and once the property of Mithridates Eupator, King of Pontus, according to the inscription it bears ; which inscription exhibits the most ancient Greek characters extant !—9, Mercury—36, a triform Diana—37, a *basso-rilievo* representing circumstances recorded by Homer—39, a sacrificial tripod—40, an-

(s) Some writers suppose the monument in question to have been that of Genesius Marcianus, the Father of Alexander Se-

verus, and his wife, Julia Mammæa.

(t) Or perhaps a receptacle for sacrificial ashes.

cient Roman weights, scales, and a candelabrum—41, the triumph of Bacchus for the conquest of India—47, Diana of Ephesus—59, Isis—68, the Foot of a tripod of flowered alabaster!—69, a sepulchral Urn, representing the fable of Diana and Endymion—77, Diana of Ephesus—83, a Herma—84, a Herma representing Bacchus—95, a cinerary Urn supposed to have contained the ashes of a youth—100, a Sarcophagus, with *bassi-rilievi*, representing the fable of Prometheus—101, a Mosaic, in *pietre dure*, of four pigeons, described by Pliny, and found in Adrian's Villa!!^u.

Continuation of the Gallery.
No. 17, bust supposed to represent Cecrops, first King of Athens—18, Cato the Censor!—19, Group of Agrippina and Nero—21, Marcus Aurelius—23, bust of a laughing Bacchus—26, a young Hercules!—27, Paris—28, a Sarcophagus representing the rape of Proserpine—29, a cinerary Urn—30, a bust, supposed to represent Marcus Brutus—32, Psyche, with the wings of a butterfly—34, bust of Marcus Vespasian Agrippa!—35, colossal bust of the mother of Niobe—36, a wounded Gladiator; or, more probably, a Discobolus—37, a Wine-vasc—41, one of the daughters of Niobe—42, head of Jupiter!—44, Diana-Lucifera—48, a Sarcophagus with *bassi-rilievi* relative to the history of Bacchus—49, a cinerary Urn, with a pineapple, the emblem of mourning, at the top—50, bust of Scipio Africanus!—51, bust of Phocion—52, statue of a Consul—54, a semi-colossal head of Antinous—

55, bust of Venus—56, a small Pallas—57, a small Isis—58, semi-colossal bust of Jupiter-Ammon!—60, statue of Ceres—62, bust of the Mother of Niobe—63, bust of Tiberius—64, Bacchus with a panther at his feet—65, Jove with the eagle at his feet—66, bust of Jupiter Serapis—67, head of Augustus—68, bust of Adrian—70, bust of Caligula—72, statue of Marcus Aurelius—73, bust of Trajan—74, bust of Silenus crowned with ivy—75, bust of Domitius Enobarbus, the father of Nero—76, bust of Caracalla.

Apartment of the Emperors.
On the walls are the following *bassi-rilievi*, numbered alphabetically—*A.* Genii in cars—*B.* Bacchus, on a tiger, with Fauns, satyrs, &c.—*C.* the chase of the Calydon boar—*E.* the nine Muses!—*F.* Perseus liberating Andromeda!—*G.* Socrates with History, and Homer with Poetry—*H.* Endymion and his dog—*I.* The fable of Hylas; three of the figures in this *basso-rilievo* exactly resemble the three Graces of Siena. In the middle of the room is a statue of Agrippina, the mother of Germanicus, seated in a curule chair! and round the apartment, on two shelves of marble, are busts of the Roman emperors and their Relatives, beginning with Julius Cæsar; whose bust, numbered 1,—that of Drusus, numbered 5,—that of Germanicus, numbered 7,—that of Caligula, numbered 9,—that of Messalina, numbered 11,—that of Galba, numbered 16,—that of Julia, the daughter of Titus, numbered 21,—that of Nerva, numbered 24,—that of Plotina, numbered 26,—

(u) This Mosaic made part of a pavement; and is supposed to have been brought

by Adrian from Pergamus, and to have been the work of Sosus.

those of Adrian, numbered 29, and 30,—that of Julia-Sabina, numbered 31,—that of Marcus Aurelius, numbered 35,—that of Lucilla, numbered 40,—that of Commodus, numbered 41,—that of Clodius Albinus, numbered 47,—those of Septimius Severus, numbered 48, and 49,—that of Macrinus, numbered 53,—that of Maximus, numbered 59,—that of Tribonianus Gallus, numbered 68,—and that of Salonina, numbered 73, are among the most striking.

Apartment of the Philosophers.

Among the *bassi-rilievi* on the walls are, *G.* a funeral procession ;—*I.* Victory in a triumphal car ;—*L.* a sacrifice to Hygeia, in rosso anteo ;—*M.* Faunus followed by Spartan ladies: this work bears the name of Callimachos, and is described by Pliny^v. In the centre of the room is one of the twelve *Camilleæ*, instituted by Romulus, for the service of the gods. On two marble shelves round the room are busts of Poets, Philosophers, and other distinguished characters of antiquity: those of Virgil, marked 1, — Soerates, marked 4, 5, and 6,—Carneades, marked 8, — Seneca, marked 10, — Plato, marked 11,—Diogenes, marked 21,—Archimedes, marked 22,—Aselepiades, marked 24,—Demosthenes, marked 31,—Pindar, marked 33,—Aratus, marked 38,—Demoeritus, marked 39, and 40,—Homer, marked 44, 45, 46, and 47,—Aspasia, marked 48,—Cleopatra, marked 49,—Sappho, marked 51,—Lysias, marked 54,—Epicurus, marked 62, — Metrodorus, marked 63, — Epicurus, marked 64, — Aristotle, marked 66,—Massinissa, marked 68, and

69,—Julian, the apostate, marked 72,—Cicero, marked 74,—and Gabrielle Faerno, marked 79, and done by Buonaroti, are among the most striking.

Saloon. The two columns of giallo antico, which ornament the large niche of this apartment, where stands the Hercules of bonze gilt, once belonged to the tomb of Cecilia Metella; and the two figures of Victory, which support the arms of Clement XII., once belonged to the triumphal Arch of Marcus Aurelius. Among the statues are, No. 1, Jove armed with lightning, of nero antico, and found (as likewise was the Altar which serves for its Pedestal) in the Port of Antium!—2, a Centaur, of nero antico, found at Adrian's Villa!!—3, Hercules, in basalt, found on the Aventine hill; the Pedestal is adorned with *bassi-rilievi*, representing the birth, education, and coronation of Jove!!—4, another Centaur, similar to that numbered "2"!!—5, Æsculapius, in nero antico, placed on a circular altar representing a sacrifice, and found, as was the Altar, at Antium—7, Ptolemy-Apion, in the character of Apollo—8, Venus rising from the bath—9, a wounded Amazon 10, an Amazon—11, a wounded Amazon—13, a Muse—14, Minerva!—15, a Faun—16, Apollo, semi-colossal—18, a colossal bust of Trajan!—21, Antinous—22, Adrian—23, Caius Marius, in consular robes!!—24, Julia, consort of Septimius Severus—25, Hercules in bronze gilt, semi-colossal, found in the Forum Boarium; and the only antique statue in Rome on which the gilding remains!! This statue is placed

(v) Winckelman seems to think this work Etruscan; and supposes it to represent three Priestesses of Bacchus and a Faun.

upon an altar consecrated to Fortune.—26, Isis with the lotus on her head!—28, a Master of one of the schools for gymnastic exercises, found in Adrian's Villa—29, one of the *Præficæ*, hired to weep at funerals—31, the Goddess of Clemency with a patera and a lance, found on the Aventine hill—32, a colossal bust of Antoninus Pius!—33, Diana, as a huntress; from the Albani collection—34, a Cacciatore, found near the Porta Latina—35, Harpocrates, the god of silence, found in Adrian's Villa.

Apartment of the Faun.—Among the *bassi-rilievi* which adorn the walls of this room, is the triumph of the Nereides over marine Monsters. In the centre of the apartment is the Faun, in rosso antico, found at Adrian's Villa!!!—No. 3, colossal head of Hercules placed on a rostral altar dedicated to Neptune—6, colossal head of Bacchus, placed on a rostral altar, dedicated to Tranquillity—10, an incognito-bust—13, a Sarcophagus, the *bassi-rilievi* on which represent the fable of Diana and Endymion—14, an incognito-bust standing on an altar dedicated to Isis, and found in Adrian's Villa—15, a child playing with a mask—17, Innocence playing with a dove—19, Alexander the Great—21, a Child playing with a Swan, and placed on an altar dedicated to the sun!—22, an incognito-bust—26, a Sarcophagus adorned with *bassi-rilievi* representing the battle of Theseus and the Amazons.

Apartment of the dying Gladiator. This super-excellent sta-

tue, found in the gardens of Salust, has been so well restored, by Buonaroti, that the arm he made is deemed nearly equal in merit with the other parts of the figure^w!!!! 2, Zeno, the founder of the Stoics; this statue stands upon an ancient altar, and was discovered at Lavinium, in the Villa of Antoninus Pius.—3, a group of Cupid and Psyche, found on the Aventine hill, and placed on an altar dedicated to Apollo!—4, the Faun of Praxiteles, found at Tivoli, in the Villa d'Este!!!—6, Antinous!!!—7, Flora, found in Adrian's Villa!—8, Venus coming from the bath!!!—9, Juno, semi-colossal!!!—10, bust of Alexander the Great!—11, the Egyptian Antinous deified by Adrian, demi-colossal, and found in Adrian's Villa!—12, bust of Ariadne, crowned with ivy—13, Pandora, semi-colossal, placed on an Altar dedicated to Hercules!—14, Apollo, semi-colossal, and found in the Zolfatara, near Tivoli!!!—B, bust of Marcus Brutus!

Tempio di Pallade, erected by Domitian in his Forum. This magnificent ruin is half buried in the earth; but that part which appears above-ground of two beautiful fluted Corinthian columns now standing, measures twenty-nine feet in height, each column being nine feet and a half in circumference. The entablature and frieze are rich in well-executed ornaments, especially the latter, which represents the Arts, patronised by Pallas. On the entablature is a large figure of the Goddess in *alto-rilievo*.

Tempio e Foro di Nerva. The

(w) Winckelman supposes the statue called The dying Gladiator, to represent a herald: other antiquaries think it more like a shield-bearer; it seems, however, to

be generally considered as a copy of that master-piece in bronze, by Ctesilaus, which represented a wounded man in the agonies of death.

Emperor Nerva, after the death of Domitian, finished his Forum, which was enlarged and embellished by Trajan, who erected there one of the finest edifices of ancient Rome, a Temple, or Basilica, in honour of Nerva. Contiguous to the entrance into the Forum of Nerva (now called Arco de' Pantani) are the remains of this edifice; namely, part of what seems to have been a cella, and part of a side portico, consisting of three magnificent columns and a pilaster of Parian marble, fluted, and of the Corinthian order, which support an architrave much ornamented and finely worked. The height of these columns is fifty-one feet, and their circumference sixteen feet and a half^x. The wall now remaining of the Forum of Nerva (supposed to have been originally a part of the city-wall, erected by Tarquin,) is equally extraordinary on account of its immense height, and the enormous blocks of stone that compose it, which are cramped together without the assistance of lime, by pieces of hard wood.

Foro e Colonna Trajana. The Forum of Trajan, built by Apollodorus of Athens, was, according to the records of antiquity, more splendid than any other Forum at Rome, and contained porticos, statues, a basilica, with a bronze equestrian statue of Trajan in its vestibule; a temple dedicated to that Emperor after his death; a triumphal arch with four fronts, the celebrated Ulpian Library, and a beautiful historic column, the last of which alone remains entire. The column is supposed to have stood in the centre of the

Forum, and, under this supposition, we may conclude that not much more than half of the latter has been excavated, and that the other part must still remain entombed beneath the churches of S. Maria, and S. Maria di Loreto. The excavations lately made have brought to light a considerable number of columns of grey granite, all broken, but which seem, judging from the situation of their bases, to have belonged to the Basilica. Several fragments of sculpture, inscriptions, &c., have likewise been found, and are now placed in the Forum. Trajan's column, the most beautiful work extant of its kind, was erected at the beginning of the second century, by the senate and people of Rome, in honour of his victories over the Daci, Sarmati, &c. It is of the Doric order, and composed of thirty-four blocks of Greek marble, fastened together with bronze cramps: its circumference, at the bottom, being eleven feet two inches, and at the top ten feet, and its height from the pavement, including the statue on its summit, 133 feet. The *bassi-rilievi* with which it is adorned, represent the Dacian wars, and are supposed to have been designed, and in great measure executed, by Apollodorus. The statue of Trajan, in bronze gilt, originally stood on the top of this column, but the existing statue is that of S. Peter, placed there by Sixtus V. The pedestal of the column exhibits trophies, eagles, wreathes of oak, &c., most beautifully sculptured, and originally contained the ashes of Trajan in a golden urn.

Dogana Pontificia. This

(x) According to some opinions, this edifice was the Temple of Mars.

(y) The shields and arms are those of the

Daci, the Sarmati, and their allies, copied from the originals brought to Rome by Trajan.

edifice stands on the ruins of a large oblong building, each side of which seems to have been originally decorated with an open portico. Eleven magnificent fluted Corinthian columns of Greek marble still remain, and support a noble cornice, likewise of Greek marble: these columns are above thirty-nine feet high, and particularly well proportioned; their base is attic, and their capitals are adorned with olive-leaves: they have suffered cruelly from fire. The quadrangle of the edifice contains fragments of a fine entablature, and a portico. Some antiquaries believe this splendid ruin to have been the Temple of Neptune, but more probably it was the *Basilica of Antoninus Pius*.

Obelisk of Monte-Citorio.—This obelisk, made, it is supposed, in the time of Sesostri, about a thousand years before Christ, was brought to Rome by Augustus, who used it as the gnomon, or stile, of his meridian line, which was traced on the pavement by means of a bronze dial, near the temple of Juno-Lucina, now the Church of S. Lorenzo in Lucina². The obelisk is of red granite, covered with hieroglyphics, and its height, from the pedestal to the bronze globe on its summit, is ninety feet. Pius VI. placed it on Monte Citorio².

Colonna-Antonina. This stately historic column, erected by the Roman senate to Marcus Aurelius Antoninus, was dedicated by him to his father-in-law, Antoninus Pius, whose statue he placed on its summit. It records the Mar-

comannic war, in a series of *bassirilievi*, which seem to have been imitated from those on Trajan's column, though inferior in point of workmanship. It is of the Doric order, and composed of twenty-eight blocks of white marble; its diameter being fifteen feet, and its height, from the base to the top of the statue, one hundred and forty-two feet. As this column was extremely injured by lightning, Sixtus V. restored it, at the same time placing on its summit the statue of S. Paul, which, like that of Antoninus Pius, is of bronze gilt^b.

Mausoleo d' Augusto. Augustus, during his sixth consulate, erected, in the Campus Martius, this superb Mausoleum for himself and family: it was incrustated with white marble, and, being raised to a great height, formed a stately dome. The building seems to have been divided into three stories, round which were broad belts, whereon evergreens were planted: the summit was adorned with a statue of Augustus, and two Egyptian Obelisks stood at the entrance. One story alone remains: here, however, are several sepulchral chambers tolerably perfect. The *Bustum*, where the bodies of the Emperor and his family were burnt, is supposed to have been in the vicinity of his mausoleum, near the church of S. Carlo al Corso. So extraordinary are the changes in this world, that the tomb of Augustus is now converted into a sort of amphitheatre for bull-fights and fire-works!

Campo Marzo. The Campus

⁽²⁾ See PLINY'S *Nat. Hist.* l. 36—c. 10.

(a) *Mons Citorius*; here formerly stood an Amphitheatre, supposed to have been that of Statilius Taurus.

(b) The Base of the Colonna Antonina is

modern; and if the Street recently discovered, eighteen feet below the foundation of the Palazzo-Piombino, be, as antiquaries suppose, part of the *Via-Flaminia*, the Colonna Antonina must, when first erected, have stood on a considerable hill.

Martius, consecrated, by Romulus, to the god of war, comprehended an immense track of ground; extending, in the days of Augustus, from his Mausoleum to the Theatre of Marcellus; and from the base of the Pincian, Quirinal, and Capitoline hills, to the Tiber. In Nero's reign, it is said to have reached to the Ponte Molle.

Mausoleo-Adriano, now *Castel di S. Angelo*. This magnificent edifice was erected by the Emperor Adrian, nearly opposite to the Mausoleum of Augustus, and in the garden of Domitian. It consisted of two stories, with a dome on the top; was incrustated with Parian marble, surrounded with stately columns, and adorned with statues. Some persons imagine the bronze pine, now in the Belvedere-Garden of the Vatican, to have been originally placed on the summit of the dome, and to have contained the ashes of Adrian: while others conjecture that his statue was on the summit, and that his ashes were deposited beneath, in a porphyry sarcophagus. After the fall of the Roman empire, this building became the citadel of Rome; and acquired the appellation of *Castello di S. Angelo*, from a statue of the Archangel Michael placed there, to commemorate a vision of S. Gregorio; who, being on the top of the edifice, thought he saw an angel announcing to him the cessation of a plague which, at that period, ravaged Rome. Considerable remains of the ancient building may still be discovered

within the walls of the modern Fortress; the large hall of which merits notice; as it is painted, in fresco, by Raphael's scholars.

Foreigners, in general, are not allowed to see the interior of the Fortress of S. Angelo above one or two days in the year; when the Soldiers of the Garrison have permission to open the gates, and show the Mausoleum, &c.

Tempio del Sole nel Giardino Colonnese. In Via della Pilotta, near the church of Santi Apostoli, is a door leading up a flight of narrow steps into the Colonna Garden, where lie immense fragments of what is supposed to have been the Temple of the Sun, erected by Aurelian. This edifice, finely situated on the Quirinal hill, was one of the largest temples of ancient Rome, if we may judge by the enormous magnitude of the ruins of the frieze and entablature, which still remain: they are of white marble, beautifully sculptured. The columns which supported the entablature are supposed to have been seventy feet in height. Here was found a votive table of marble, on which the worship of Mithras is represented: and as the worship of Mithras, brought to Rome from Persia, was certainly connected with that of the sun, such a votive offering is an indication that the Temple of the Sun stood here.

This Garden likewise contains ruins of *the Baths of Constantine*.

Obelisk of the Piazza di Santa Maria sopra Minerva. This little Obelisk, covered with hierogly-

(c) One of these blocks of marble is twelve feet in length, thirteen in breadth, and eleven in height. Another block is seventeen feet in length, ten in breadth, and six in height. But prodigious, to modern eyes, as these blocks appear, they are pigmies compared with those mentioned by

Josephus as having composed part of the Temple at Jerusalem, after its restoration by Herod. The last-named blocks, according to the Jewish Historian, were upwards of sixty-seven feet in length, above seven in height, and about nine in breadth.

phics, was found near the spot where it now stands ; in consequence of excavations which were made to lay the foundations of the Convent of the Minerva. The Obelisk which now stands opposite to the Pantheon, was found in the same place : and it is conjectured that the Temples of Isis and Serapis stood in this part of Rome ; and that these little Obelisks stood before them. A fine statue of Minerva, an Isis, a Serapis, an Isiaic Altar, and other Egyptian antiquities, were found in this vicinity ; as were the celebrated statues of the Nile and Tiber ; the former of which is now in the Vatican-Museum, the latter at Paris. The obelisk of the Piazza della Minerva was placed there, by Alexander VII. ; and the elephant, on whose back it rests, was designed by Bernini, and executed by Ferrata.

Chiesa di S. Maria sopra Minerva. This church is supposed to stand on the foundations of a Temple of Minerva, erected by Pompey the great, in gratitude for his victories : the interior of the edifice, however, though spacious and handsome, exhibits no remains of the ancient temple. Behind the high-altar are the tombs of Leo X. and Clement VII., by Bandinelli ; the statue of the former being by Rafaello da Montelupo, and that of the latter by Baccio bigio. Near the side door is the monument of Cardinal Alessandrino, designed by Giacomo della Porta ; and that of Cardinal Pimentelli, executed by Bernini : but the most celebrated piece of sculpture in this church is a statue of our Saviour holding his cross, by Buonaroti ! It is near the

high-altar. The Altieri-Chapel contains an altar-piece, by Carlo Maratta and Baciccio : and the Chapel of the Annunziata is painted in fresco, by Filippino Lippi, Rafaellino del Garbo, and Fra Giovanni Angelico da Fiesole, who was buried in this church. The adjoining Convent contains the *Casanatense Library*, deemed the best at Rome, with respect to printed books ; and adorned with a statue of Cardinal Casanatta, by Le Gros^d.

Pantheon. The Piazzain which this magnificent Temple stands, was completely filled with ruins of ancient edifices, till the Pontificate of Eugenius IV., who, on having these ruins cleared away, discovered, before the portico of the Pantheon, the two Lions of basalt which now adorn the Fontana di Termine ; a Head of Agrippa, in bronze ; and some ornaments, supposed to have belonged to the pediment. Gregory XIII. erected the Fountain in this Piazza ; and Clement XI. embellished it with the Egyptian Obelisk before-mentioned. The Pantheon, which has in great measure defied the injuries of time, seems as if preserved to latter ages for the purpose of furnishing a just idea of ancient Roman taste and splendour. The general opinion appears to be that it was erected by Agrippa, the son-in-law of Augustus ; and repaired by Septimius Severus and Caracalla ; but that Agrippa did not build the portico at the same time with the rest of the edifice. The Pantheon, judging from its name, was dedicated to all the gods : though Agrippa particularly consecrated it to Jupiter the Avenger : and, according

(d) On the twenty-third of April, from five till seven in the evening, there is fine music in this church.

to Dion Cassius, wished to have placed the statue of Augustus there, and to have inscribed his name as author of the Temple; which honour the Emperor modestly declined. Agrippa, therefore, placed the statue of Julius Cæsar in the rotunda, among the deities, and the statues of Augustus and himself in the large niches on the outside near the great door: and probably the portico might have been added for the purpose of containing these statues. What strengthens this conjecture is, that immediately over the portico are traces of the original pediment. Formerly there were seven steps leading up to the portico; now, two only are above ground. This stately vestibule is sixty-nine feet long by forty-one wide, and supported with sixteen magnificent columns, each being one entire piece of red oriental granite, the circumference of which is fourteen feet, and the height forty-two. The bases and capitals are of the most beautiful white marble yet discovered among the treasures of antiquity. The portico is surmounted by an entablature and pediment finely proportioned; and in the tympan of the latter are holes that served, no doubt, to fix a *basso-relievo*, now, alas, taken away. The original bronze doors, embellished with *bassi-relievi*, became the spoil of Genseric, King of the Vandals, who lost them in the Sicilian sea: the door-case, which is magnificent, still remains; and the present doors appear to have been taken from an ancient edifice. The inside of the temple is circular, and its diameter is an hundred and forty-nine feet, exclusive of the walls, which are eighteen feet thick: the height seems to have been the same as

the breadth, till the interior pavement was raised to a level with that of the portico: for originally there was a descent of seven or eight feet into the Pantheon; a construction not unusual in ancient temples. The walls were incrustated with precious marbles, which still remain, as do the ancient cornices and frieze; and it is supposed that the inside of the dome was originally covered with silver *bassi-relievi*: the outside was bronze gilt. The beams of the ceiling of the dome and portico were eased with thick plates of bronze, which Urban VIII. took away, to make the Baldacchino in S. Peter's, and the cannon of the Castle of S. Angelo; thereby drawing upon himself the following pasquinade: "*Quod non fecerunt Barbari Romæ, fecit Barbarini.*" All the gods had their respective statues here, in bronze, silver, gold, or precious marble: that of Jupiter the avenger is supposed to have been in the centre of the tribuna; the infernal deities on the pavement, the terrestrial in the lower niches of the walls, and the celestial in the upper niches. The pavement is composed of porphyry and giallo antico, bordered with other rare marbles; and the aperture in the roof for light is twenty-five feet in diameter. Pliny mentions, among the ornaments, columns with capitals of a metal called *Syracusian*; but none of these are preserved; neither do any of the Caryatides, nor the other statues executed by Diogenes the Athenian, now remain. Pliny likewise mentions, among the statues, a Venus with earrings made of a pearl cut asunder; being the fellow of that which Cleopatra dissolved in vinegar, and drank to the health of Mark

Antony. Fourteen beautiful columns of the Corinthian order still adorn the interior of this edifice : and it is said that the two which stand on each side of the high altar were placed there by Adrian. The small altars are adorned with columns of porphyry, giallo antico and granite, paintings and statues ; among the latter of which is a group of a Vestal and a Child found in the subterranean part of the building ; this Vestal is now, I believe, called S. Anna. Busts, monuments, and inscriptions, to the memory of distinguished characters whose talents have shed lustre upon Italy, once clothed the walls of the Pantheon ; but are now removed to the Capitol ; except the inscriptions in memory of Raphael, Annibale Carracci, and two or three other persons.

Bagni d'Agrippa. Immediately behind the Pantheon were Agrippa's Baths, of which scarce any vestige remains ; except a semi-circular building, now called *Arco della Ciambella*.

Piazza-Navona. This was anciently the *Circus Agonalis* ; so called, perhaps, from having been the spot where the Agonal games, instituted by Numa in honour of Janus, were celebrated. It is one of the largest Piazzas in Rome, and seems to have retained its original shape. Gregory XIII. adorned it with two Fountains ; one of which is ornamented with a Triton, by Bernini ; and other sculpture, by various artists : and Innocent x. erected the centre Fountain after the design of Bernini. It consists of a circular basin seventy-three feet in diameter ; in the middle of which rises a

rock, adorned on one side with a sea-horse, and on another with a lion : on the summit of this rock is an Obelisk of red granite, covered with hieroglyphics, and fifty-five feet in height ; it was found in the Circus of Caracalla, who brought it to Rome. The four sides of the rock are likewise embellished with four colossal statues, representing four of the principal rivers of the world ; namely, the Ganges, the Nile^e, the Plata, and the Danube. This fountain does honour to the taste of Bernini.

Chiesa di S. Agnese, in Piazza-Navona. This church stands on the *Lupanarium* of the Circus Agonalis, whither S. Agnes was dragged, in order to be defiled. A staircase near the Chapel of S. Agnes leads into the *Lupanarium*, where are considerable remains of antiquity, together with a *bassorilievo* of S. Agnes miraculously covered with her own hair ; and said to be one of the best works of Algardi !

The Church of S. Agnes is built in the form of a Greek cross ; and adorned with stately columns of granite, a beautiful pavement, a cupola finely painted by Ciro Ferri, Corbellini, and Baciccio ; a statue of S. Agnes in the flames, by Ercole Ferrata ; an antique statue, now called S. Sebastiano ; several fine *bassi-rilievi*, (the most striking of which is S. Eustachio among the wild beasts, by Ercole Ferrata ;) the Masoleum of Innocent x. ; and a high altar incrustated with flowered alabaster, and adorned with columns of verde antique ; and a group in marble of the Holy Family, by Domenichino Guido.

(e) The statue of the Nile has its head covered, to signify that its source was unknown to the ancients.

The Lupanarium is damp and cold.

Teatro di Marcello, Piazza Montanara. This Theatre, said to have been the second built at Rome for public exhibitions, was erected by Augustus in honour of his Nephew Marcellus; and the architecture is so fine as to have served as a model to all succeeding ages. This edifice was four stories high; but the two upper ones are quite destroyed; and have buried, in their ruins, the seats, orchestra, and stage. Almost half, however, of the wall of the first and second story may be traced. The portico of the first story is Doric; the second story Ionic. This theatre was composed of large blocks of Travertino, and held about twenty-five thousand spectators: the Orsini-Palace stands upon its ruins.

Near the Theatre of Marcellus stood *the Prison of the Decemviri*; in which a woman (according to Pliny and Valerius Maximus) was condemned to be starved to death, and saved by her daughter; who had not long been brought to bed, and who got access to her, and supported her with her milk: till, at length, when this circumstance was discovered, the mother received pardon for the daughter's sake; a pension, likewise, was bestowed upon them; and a temple erected on the spot to filial piety.

Portico d'Octavia. This magnificent edifice, which stands in the Pescheria, or fish-market, was erected by Augustus in honour of his sister Octavia, chiefly for the purpose of sheltering the people from rain. It seems to have enclosed a Temple of Jupiter, and another of Juno; the latter of which suffered from fire, and was repaired by Septimius Severus

and Caracalla. The portico was of a square form, supported by nearly three hundred columns, and adorned with statues of the most exquisite workmanship: it served as an exhibition-hall for painters on certain days of the year. The present remains seem to have been one of the principal entrances: its form is square, with two fronts, similar to each other, and adorned with fluted Corinthian columns of white marble, supporting an entablature and pediment, all finely executed. The Venus de' Medici was found here.

Tempio d'Esculapio, now Chiesa di S. Bartolomeo. This Church stands on what is called the Island of the Tiber; being precisely the space between the *Pons Cestius* and the *Pons Fabricius*. The Romans have a tradition that this island was formed by the corn belonging to Tarquin the Proud, in the Campus Martius, having been cut down, and, by order of the consuls, thrown into the river. About the year of Rome 462, when the city suffered from a pestilence, the Sibylline books were consulted; and an embassy sent, in consequence, to bring Æsculapius of Epidaurus to Rome; when the serpent worshipped by the Epidaurians, under the name of Æsculapius, followed the ambassadors into their ship, remained with them during their voyage home, and then quitted the vessel and swam to the island of the Tiber, where a temple was built for him: and, to perpetuate the memory of this event, the figure of a serpent is cut on one of the stones that served for the foundation of this temple. The serpent, however, is in the garden of the Convent belonging to the church;

and ladies are not allowed to see the garden without an order from a Cardinal. The Columns in the church appear to be antique, and are supposed to have belonged to the Temple of Æsculapius; the Sarcophagus, which forms the altar, is handsome.

Chiesa di S. Cecilia in Trastevere. This edifice is erected on the foundations of the house of S. Cecilia; and contains the Bath wherein she suffered martyrdom.

The Court leading to the church is adorned with a fine antique marble Vase; and the Portico is embellished with antique Columns, two of which are granite. The high altar of the church is adorned with four columns of nero and bianco antico supporting a baldacchino of Parian marble; under which rest the ashes of S. Cecilia, in a tomb composed of alabaster, lapis lazuli, jasper, verde antique, agate, and bronze gilt. Here likewise is the statue of S. Cecilia, by Stefano Maderno, in the position in which she was found after her martyrdom! The pavement encircling the altar is of alabaster and various precious marbles; and the ceiling is adorned with ancient mosaics. Here, also, are a small round picture of the Caracci-school; and an ancient pontifical chair. On the right of the great door of the church is an ancient Vapour Bath, quite perfect; whose walls exhibit earthen pipes to convey hot air. This is supposed to be the spot where S. Cecilia was killed; it is now converted into a Chapel, and contains two pictures in the style of Guido; the one representing the decapitation of the Saint, the other her coronation.

Basilica di S. Maria in Trastevere, supposed to stand on the

foundations of the *Taberna Meritoria*, which was a hospital for invalid-soldiers. The portico of this edifice is supported by antique granite columns, and adorned with ancient mosaics: it likewise contains several ancient inscriptions. The church is a noble structure, divided into three naves by twenty-two magnificent antique columns of red and grey granite: four columns of the same description support a fine architrave; and some of the capitals are adorned with heads of Jupiter and Juno. The pavement is that kind of mosaic which was invented by the Emperor Alexander Severus, and consists of porphyry, verde antique, &c. In the centre of the roof of the middle aisle is an Assumption of the Virgin, by Domenichino!!! and the Chapel to the left, on approaching the high altar, is embellished with frescos attributed to the same great artist. The baldacchino of the high altar is supported by four columns of porphyry, and the tribuna adorned with mosaics of the twelfth century. Here, likewise, are two still more ancient mosaics; the one representing birds, the other a sea-port. This Basilica also contains an ancient pontifical Chair; together with the Tombs of two celebrated painters, the Cav. Lanfranco, and Ciro Ferri.

In the Piazza, before the church, is a Fountain, made during the Pontificate of Adrian I., and the most ancient of modern Rome.

Chiesa di S. Prisca, Monte Aventino. On the left, in ascending the Aventine hill from Rome, is this church; supposed to have been originally a Temple of Diana. Twenty-four antique columns yet remain; and an Isiaic table was found near the

church ; which circumstance leads some persons to imagine it was a temple of Isis ; especially as Isis had a temple on the Aventine hill.

Chiesa di S. Sabina. Further, to the right, is this noble edifice, supposed to stand on the foundations of the Temple of Diana, built by Servius Tullus for the common use of the cities of Latium ; and therefore called *Templum commune Latium* : or, else, on the site of the temple of Juno, built by Camillus. But all we know to a certainty on this subject is, that the portico exhibits four antique columns, two of which are rare granite ; that the interior of the church is supported by twenty-four particularly beautiful antique fluted shafts of Parian marble, with Corinthian bases and capitals ; and that the shape of the church resembles an ancient temple. In the last chapel on the right of the high altar is a picture, by Sassoferato, representing the Madonna, S. Domenico, S. Caterina, and Angels!! The small paintings round this fine work are good : they represent the life of our Saviour.

Chiesa di S. Alessio. Still further to the right is this Edifice, supposed, by some persons, to have been erected on the foundations of the Temple of Hercules. Here are an ancient Pavement and an ancient Well. The high altar is adorned with fine columns of verde antique ; the tabernacle is handsome ; and adjoining to the church is the villa of the deceased King of Spain, said to stand on, or near, the site of the Temple of the *Deâ Bonâf*. The

Garden belonging to this Villa commands a fine view. Behind the Aventine hill is *Monte Testaccio*, anciently *Mons Testaceus* ; which, though one hundred and sixty-three feet in height, and above five hundred feet in circumference, is composed, almost entirely, of potsherds ; conjectured to have been heaped upon this spot, in former ages, by workmen belonging to the potteries of the neighbourhood.

Sepolcro di Cajo Cestio. This Pyramid, erected in memory of Caius Cestius, *Septemvir Eponum*, or provider for the feasts of the gods, measures an hundred and thirteen feet in height ; and each of its four sides is, at the base, sixty-nine feet in length. It was built, in three hundred and thirty days, and adorned with paintings, now almost totally effaced. It stands near the Porta S. Paolo, called *Ostiense*, by Aurelian.

Terme di Caracalla. On the plain below the Aventine, and opposite to the Celian hill, are the magnificent ruins of Caracalla's Baths ; which contained sixteen hundred *Sellæ*, or bathing places ; and were ornamented with the Farnese Hercules of Glycon, the group of the Toro Farnese, and the celebrated Farnese Flora. The building seems to have been nearly square ; and consisted of subterranean apartments, with two stories above them. In order to see what remains, drive toward the Porta S. Sebastiano, till, on the right, you find a green lane (called *Via Antonina*), leading to a door, through which you enter a vast pile of ruins, once part of the

(f) The Earth.

(g) The person who keeps the key of the door lives in a Garden near at hand.

Baths. Here may be traced two immense Courts, which appear to have been open, with niches for statues, and perhaps for baths likewise. Here, also, are two staircases, and almost innumerable apartments of various dimensions^h. The height of the walls is great; and the whole exhibits one of the best specimens of ancient Roman architecture now existing. After having examined these ruins, return down the Via Antonina; and enter a Garden on the right, which exhibits remains of the subterranean apartments.

Sepulcro de' Scipioni. This Tomb is situated in a Vineyard, on the Via-Appia, still nearer to the Porta S. Sebastiano than are the Baths of Caracalla: it is on the left side of the way, and the words, "*Sepulchra Scipionum*," are inscribed over the door. This was the tomb of Lucius Cornelius Scipio Barbatus, great grandfather of Asiaticus and Africanus; it is a handsome piece of Doric architecture, very perfect, very extensive, and extremely interesting, though now robbed of its most valuable treasures. The candles provided by the Custode of this subterranean repository are so few in number that persons who wish to see it distinctly, should carry lights of their own: it is excessively damp.

Porta di S. Sebastiano. This is the Appian Gate, sometimes called *Capena*, though that gate appears to have stood below the Villa Mattei, between the Celian and Aventine hills. Immediately within the gate of S. Sebastiano is an Arch, called *that of Drusus*, though it probably belonged to an aqueduct.

Basilica di S. Sebastiano alle Catacombe. This Church is about two miles distant from the gate: it has a portico supported by antique columns, and is supposed to have been erected by Constantine. The high altar is adorned with four antique columns of green marble; and over the three doors of ingress are paintings, by Antonio Caracci. Under this church are Catacombs, originally formed, no doubt, by the ancient Romans, and whence they took the pozzolana of which their buildings were made. The Christians enlarged these Catacombs, and, in times of persecution, used them as hiding-places and cemeteries; they are said to extend several miles. It is often necessary to stoop in going through these caverns, but, generally speaking, they are neither damp nor difficult of access. The passages are from two to three feet wide; the chambers (of which there are several,) from four to six feet broad, and from six to eight in length, some of them being still larger; and here it is said the primitive Christians performed their religious exercises. In the walls are cavities about a span and a half high, and between four and five long, many of which are open and empty, others closed with a piece of marble, sometimes containing an inscription. Few of these cavities appear large enough to contain a full-grown person, though the skeletons of children have frequently been found in them; and this circumstance makes the conjecture, that children, among the ancients, were oftener buried than burnt, very plausible. Here have been discovered several small vases, called lachrymatories,

(h) By ascending one of these staircases, which is, however, a service of danger, you see the whole extent of the Baths.

though more probably incense-bottles; and here likewise are places for cinerary urns. When this mark, “✠” is found upon a monument, it is deemed a sure indication of a martyr’s sepulchre, being a composition, from the Latin and Greek alphabets, to denote *Pro Christo*ⁱ. The cross on a monument is also considered as a sign that a Christian lies buried there; but it should be remembered that a cross was the Egyptian emblem of eternal life, and many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serapis. The churches of S. Lorenzo and S. Agnes also lead to ancient Catacombs, whose extent cannot be accurately known, because it is impossible to explore every part of them, as their communications with each other are so intricate, that several persons have lost themselves in these subterranean labyrinths; which are, however, supposed to be the *Puticuli* mentioned by Horace, Varro, and Festus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt on funeral piles, were deposited: but, in process of time, persons of a higher rank might probably be interred here, for the Romans, before Christianity prevailed, often buried their dead, as is evident from monumental inscriptions beginning with the words *Diis Manibus*. The Chapel of the Catacombs of S. Sebastiano contains a bust of that Saint, by Bernini. It is necessary to carry lights, in order to see these Catacombs well.

Circo di Caracalla. On the left side of the road, and at the foot of the hill on which stands the

tomb of Cecilia Metella, is the Circus of Caracalla, together with ruins of various edifices belonging to it. The first of these that presents itself is a large Rotunda, supposed to have been the quarters of the Pretorian Guard, while the Emperor attended the Circus; and, enclosing this Rotunda, whose second story was a Serapeon, are remains of a double row of lofty walls, between which, it is supposed, were the stables of the horses used for the chariot-races; while the open inner-space, or quadrangle, where stood the before named Serapeon, contained the cars. Near this building is an ancient sepulchre, leading to the Circus of Caracalla, which is more perfect than any other of the whole fifteen that once adorned Rome; for here, the *Metæ*, the *Spina*, the situation of the Obelisk, the seats, and the porticos whither the spectators retired in case of rain, are all discoverable. The Emperor’s seat, or *Podium*, seems to have been opposite to the first *Metæ*, and from the *Podium* he gave the signal to begin the race. The *Spina* was raised above the level of the Arena, that the cars might not break in upon the obelisk, altars, and statues which adorned it. The *Metæ* was broader than the *Spina*, and along the sides of the Circus, between the seats and the arena, was a ditch filled with water, to prevent the cars from approaching too near the spectators. There was a space of about twelve feet between the *Metæ* and *Spina*, serving as a passage to the latter, and to the cells where, it is supposed, the altars of Consus were concealed: he seems to have been the God of Counsel; and hence the Romans called a consultation,

(i) ΧΡΙΣΤΟΣ is the Greek word for Christ.

Cousilium, and their chief magistrates, *Consules* : they hid the altar under ground, to signify that counsels ought to be kept secret. In the great area, between the first *Meta* and the *Carceres*, combats of gladiators and wild beasts were exhibited ; and sometimes water was introduced, and *Naumachiæ* represented. In the walls of this Circus, and likewise in those which surround Rome, are earthen pots, whose spherical shape, operating like arches, diminished the perpendicular weight of the fabric, and contributed to strengthen it. The triumphal gate, through which the victors drove, is still nearly perfect, and precisely opposite to the gate of the Via-Appia : the water, likewise, still remains in the Circus, which is supposed to have contained about twenty thousand spectators. To the north of this Circus, in a neighbouring Vineyard, are considerable remains of the Temples of Honour and Virtue, built by Marcellus, after his Sicilian conquests, in the year of Rome 544, and so constructed that it was impossible to enter the former, without passing through the latter.

Sepolcro di Cecilia Metella. Had not the Roman Barons, during the middle ages, converted this beautiful edifice into a fortress, and built a parapet and port-holes round its summit, it might have lasted to eternity, so durable is the manner of its construction. The monument was erected by Crassus, to enclose the remains of his wife, Cecilia Metella ; and notwithstanding the above-named ugly parapet, is one of the best preserved sepulchral fabrics of ancient Rome.

About two miles from this monument is an ancient *public Ustrina*, where the dead were burnt :

and near the *Fossæ Cluiliæ*, in this neighbourhood, about five miles from Rome, and on a spot now called *Casale Rotondo*, is the scene of combat between the Horatii and Curiatii.

Basilica di S. Paolo, fuori delle Mura. This vast edifice was erected by Constantine over the grave of S. Paul ; enlarged by Theodosius, and finished by Honorius. The length of the edifice, exclusive of the tribuna, is two hundred and forty feet, and its breadth one hundred and thirty-eight feet. Antique columns, an hundred and twenty in number, divide it into five aisles ; and twenty-four of these columns, placed in the middle-aisle, were taken from Adrian's Mausoleum : they are of rare marble, called pavonazzo, beautifully fluted in a peculiar manner, and of the Corinthian order : each shaft being one entire piece. The pillars which support the great arch of the tribuna are forty-two feet in height, and fifteen in circumference : and behind the shrine of S. Paul is a column, with an equilateral Parian marble base of seven feet, finely worked. The pillars that adorn the altars are porphyry ; and under the high altar, which is rich in precious marbles, rest the ashes of S. Paul. The arch of the great nave is ornamented with mosaics of the year 440 ; and on the walls, above the columns, are portraits of all the Popes, two hundred and fifty-three in number, beginning with S. Peter and ending with Pius VII. The pavement abounds with fragments of ancient sepulchral inscriptions ; and the centre entrance-door, consisting of bronze embellished with *bassi-rilievi*, was cast at Constantinople in

1070. The outside of this church is adorned with mosaics; and under the portico of the adjoining Cloister are antique marbles, and inscriptions^k.

Chiesa di S. Paolo alle tre Fontane. Near two miles beyond the Basilica of S. Paul is the spot where this great Apostle suffered; and where considerable numbers of Christians were executed, by command of the Emperor Diocletian, after he had employed them in erecting his Baths. On this spot are three Churches: the first, *S. Maria Scala Cœli*, was built by Vignola, and is deemed a good piece of architecture: the inside, an octagon, contains a mosaic, by Francesco Zucca, of the school of Vasari; said to be the first thing of its kind executed in good taste, after the revival of the arts. The second Church, that of *Saints Vincenzo and Anastasio*, contains frescos of the twelve Apostles, a *Noli me tangere*, and the Baptism of our Saviour; all executed after the designs of Raphael, but much injured, except the two last. The third Church, that of *S. Paul*, was built by Giacomo della Porta, and does honour to his taste. The interior of the edifice contains two altars, and three Fountains, called miraculous; together with ten columns of rare marble^l, which adorn the fountains and altars. Here is a White Stone, on which the head of S. Paul is supposed to have been cut off: and here, likewise, is a picture of the Crucifixion of S. Peter, by Guido; which appears to have been finely executed, but is now much spoiled.

(k) The Kings of England were the protectors of the Basilica of S. Paul before the Reformation.

Excavations on the estate of the Duchess of Chablais. Returning from S. Paolo alle tre Fontana, you see, on the right, not far distant from the Tomb of Cecilia Metella, two excavations, which have recently disclosed the lower part of two ancient Roman Villas. That nearest to the tomb of Cecilia Metella is supposed to have belonged to the Consul Marcus Proculus, or his daughter; and exhibits the shape and walls of several rooms, where *bassi-rilievi* and a statue have been found; and also some beautiful pavements. The rooms seem to have been painted like those at Pompeii. The plan of this Villa is discoverable, so far as to prove that the apartments were small, though numerous. Here I found ancient glass, some pieces being very thick, others very thin, and in a state of decay. The Villa on the hill to the left exhibits subterranean arches, above which are the foundations of a square portico, once supported, as it seems, by forty stuccoed pillars. The centre of this portico is not excavated: the walls appear to have been adorned with paintings; and the floors paved, like those of the opposite Villa. The first-mentioned Villa was discovered in consequence of a piece of tessellated pavement being worked out of a mole-hill.

Chiesa di S. Urbano alla Caffarella. On the eminence above the Fountain of Egeria is a Church dedicated to S. Urbano; and originally an ancient Temple; supposed, by some writers, to have been consecrated to Bacchus, because it contains an

(l) Two of these columns are green porphyry.

altar dedicated to him. According to other opinions, however, this was originally the Temple of the Muses. Four fluted Corinthian columns of white marble, which once supported the portico, now adorn the outside of the church: the inside is ornamented with a fine frieze of stucco, and medallions of the same on the roof.

Fontana della Dea, Egeria. This Grotto, according to Flaminius Vacca, was consecrated, by Numa Pompilius, to the Wood-Nymphs; and the water which supplies its Fountain is the Ovidian Almo. At the upper end of the Grotto are remains of a recumbent statue, called Egeria; and round the walls are niches, apparently made for the reception of other statues. It seems probable that there were several of these Nymphæa in the Egerian valley^m.

Tempio di Redicolo, or more properly *Redeundo.* This Temple, erected when Hannibal raised the siege of Rome, and returned toward Naples, was, therefore, called *the Temple of the Return*, as the word expresses. It is a beautiful brick edifice, adorned with pilasters; and once had a portico, now quite destroyed.

Porta-Pia. This Gate, built by Pius IV., was anciently called *Porta-Nomentana*; because it led to Nomentum.

Chiesa di S. Agnese fuori di Porta-Pia. This Edifice, which

is about one mile from Rome, was erected by Constantine over the grave of S. Agnes, at the desire of his daughter Constantia. A corridor, containing forty-eight steps of fine marble, leads down into the church; and on the walls of this corridor are ancient inscriptions. The nave is supported by sixteen antique columns; two of which are beautifully fluted; and the only specimen of the kind now to be met with at Rome. Four other columns, near the high altar, are of rare marble; and those which support the baldacchino are of the finest porphyry. The high altar is composed of precious marbles, and adorned with two antique Candelabra of bronze gilt; under it lie the ashes of S. Agnes. The Chapel of the Madonna contains a beautiful antique Candelabrum, and a head of our Saviour, by Buonaroti.

Chiesa di S. Costanza. Near the church of S. Agnes is that of S. Costanza; dedicated, by Constantine, to Christian worship, that it might serve as a burial-place for his daughter. This elegant rotunda, supposed to have been originally a temple consecrated to Bacchus, still retains its ancient form. The cupola is supported by twenty-four granite columns, placed in a double circle; and in the middle of the church is an elevated square, on which the pagan altar seems formerly to have stood, and where the remains

(m) The lower classes of the Roman people go annually, on the first Sunday in May, to the Valley of Egeria; where they carouse and crown themselves with flowers; thence returning to Rome, like Bacchantals, dancing and singing to various instruments of music. This festival commences with the dawn, and ends about mid-day.

Near half a mile beyond the Porta S. Sebastiano, on the left, is a small ri-

vulet, which, being impeded in its course, has formed a marsh: beyond this rivulet is a gradual ascent to the Chapel of *Domine quo Vadis*; where the road divides into two branches; that on the left leading to the Tempio di Redeundo: and from the commencement of the marsh to this temple, and perhaps beyond it, appears to have been the site of Hannibal's Camp.

of S. Costanza afterward rested. That part of the roof nearest to the circular wall is adorned with beautiful ancient mosaics, representing a vintage, birds, and arabesques; and apparently executed when the arts were in their highest perfection. The porphyry sarcophagus, ornamented with boys and grapes, which is now in the Vatican Museum, was taken from this temple.

Adjoining to the church of S. Costanza are considerable remains of a *Hippodrome*, built by Constantine, where horses were trained and exercisedⁿ.

A little further on, is the *Villa-Faonte*, where Nero was supposed to kill himself; and, about one mile from this villa, is the *Ponte Lamentano*, anciently *Pons Nomentanus*, near which are remains of two Sepulchres; that on the left seems to have been *the tomb of Menenius Agrippa*, and now serves as a shelter for oxen; the other is nearly destroyed. Immediately behind these tombs rises, in an amphitheatrical form, the *Mons Sacer*; whither the Plebeians retired, in the year of Rome 260, by the advice of Sici-nius; till persuaded to return, by the eloquence of the above-named Menenius Agrippa: and whither they again retired, in the year of Rome 305, in consequence of the tyranny of Appius Claudius.

Porta di S. Lorenzo. This edifice, originally one of the arches of the Martiano, Tepulan, and Julian, aqueduct, was made into a City Gate by Aurelian; who

called it *Porta-Collatina*, because it leads to Collatia, where Lucretia killed herself.

Basilica di S. Lorenzo. About one mile from the gate of S. Lorenzo is this church; which was erected by Constantine on the foundations of a temple consecrated to Neptune, of which there are considerable and beautiful remains; namely, the six pillars of the portico, four of which are fluted; two pillars of green porphyry at the extremity of the tribuna behind the high altar; four of red porphyry, which support the baldacchino; a fine antique cornice round the tribuna; ten fluted columns of pavonazzo, partly buried in the earth, two of them having military capitals, the other eight Corinthian capitals beautifully executed; twenty-two columns of oriental granite, which support the nave; together with some very ancient pavement, and some of the time of Constantine. To the right, on entering the church, is a Sarcophagus, adorned with *bas-si-rilievi* representing an ancient marriage-ceremony! and, behind the high altar is another Sarcophagus with Bacchanalian emblems. The ashes of S. Lorenzo, and other Christian Martyrs, rest here.

Porta Maggiore. This gate, formerly called *Prænestina*, is one of the arches of the *Castellum* of the Claudian aqueduct, which conveyed three streams of water to Rome; two coming forty-five miles, and the third above sixty. It is practicable, by the aid of a ladder, to

(n) Beyond the Church of S. Costanza, on the right, in the Garden of the Villa Ruffini, is a Columbarium, recently discovered, and containing a large number of cinerary urns, human bones, and inscriptions. It appears to have been a public burial-place.

(o) The Martian Aqueduct, an Etruscan work, merits notice, on account of its great antiquity; as the *Aqua Martia* is supposed to have been conveyed to Rome from the Lake Fucinus, (above thirty miles distant,) by Ancus Martius.

ascend into this Aqueduct at the Gate of S. Lorenzo. The ancient *Porta-Prænestina* seems to have been so called because it led to Præneste; and the modern name might, probably, have been given because the gate stands in the road to S. Maria Maggiore.

About two miles distant from the Porta-Maggiore, and parallel with the ancient Via Præneste, is a spot called *Tor de' Schiavi*; where, among other ruins of an ancient Roman Village, are the remains of three Temples, one of which is well preserved, and the subterranean part particularly merits notice.

Porta S. Giovanni. This Gate anciently called *Celimontana*, from being placed on the *Mons Cælius*, was restored by Gregory XIII., according to the designs of Giacomo della Porta.

The road beyond the Porta S. Giovanni exhibits magnificent remains of the Claudian, Tepulan, and Marcian aqueducts; together with several ancient tombs: and previous to passing the Acqua Santa, formerly called *Salutare*, you see a small, square, brick edifice, adorned with Doric columns, and supposed to have been the Temple of *Fortuna Muliebris* erected by the Roman Senate, in honour of the ladies, on the spot where Veturia and Volturnia overcame the determination of Coriolanus. This Temple was restored by Faustina the younger^p. Further on to the right, and about five miles from Rome, is a large farm, belonging to the Torlonia family, and called *Roma Vecchia*; but probably,

nothing more than an ancient Roman village; (as the suburbs of the city could scarcely have extended so far;) where, among other ruins, are the remains of a Theatre, and Reservoirs of Baths, one of them being full of water: they precisely resemble the Sette Salle of the Baths of Titus. Beyond these reservoirs, and still further to the right, is a peculiarly shaped Tomb, which belonged to the family of Cecilia Metella.

GATES OF ROME, NOT ALREADY MENTIONED.

Porta-Angelica, built by Pius IV. Near this gate passed the *Via Triumphalis*, which came down from the *Clivus Cinnæ*, a part of the Janiculum, and now called Monte Mario.

Porta-Latina, supposed to have been the *Porta-Firentina*.

Porta-Pinciana, said to have taken its name from the palace of the Pincian family which stood near it, and from whom the whole hill was called *Mons Pincius*.

Porta-Portense, so denominated from the magnificent harbour of Porto, constructed by Claudius. The gardens, which Julius Cæsar bequeathed to the people are supposed to have been near this gate.

Porta di S. Pancrazio, anciently called *Aurelia*. By this Gate Trajan's Aqueduct enters Rome: its course is thirty-five miles; and in consequence of having been renewed and augmented by Paul V., it is now called Acqua-Paolo.

(p) Between Rome and Torre di Mezzavia, on the left, are three of these square brick edifices; all of which appear to have been ancient Temples: and that nearest to

Torre di Mezzavia seems to answer the description given of the Temple of Fortuna Muliebris, better than does any other edifice of this kind on the road to Albano.

BRIDGES OF ROME.

Pons Ælius, now *Ponte S. Angelo*. This fine bridge was constructed by the Emperor Adrian, and repaired by Clement ix. ; who, under the direction of Bernini, adorned it with balustrades and statues, which still remain.

Pons Triumphalis, so called, because the Roman generals passed over this bridge, when they obtained the honour of a triumph. It is now destroyed ; but its remains may be discovered between the Castle of S. Angelo and the Church of S. Giovanni de' Fiorentini when the Tiber is low.

Ponte Sisto, formerly called *Pons Janiculensis*, on account of its proximity to the Janiculum hill. According to some opinions this bridge was built by Trajan ; and, according to others, by Antoninus Pius. It was repaired by Sextus iv., and in consequence, called by his name.

Pons Fabricius, now *Ponte Dei Quattro Capi*. This bridge was constructed, in the year of Rome 738, by Fabricius, *Curator Viarum* (inspector of roads,) and called Quattro Capi from two Hermæ of Janus Quadrifrons, with which it was ornamented.

Pons Cestius, now *Ponte di S. Bartolomeo*. This bridge was constructed by Cestius, in the time of the Republic, and repaired about the year 375 of the Christian æra.

Pons Palatinus, or *Senatorius*, broken down, and now called *Ponte Rotto*. This was the first edifice of its kind which the ancient Romans built of stone. The Censor Fulvius, is supposed to have begun, and Scipio Africanus and L. Mummius to have finished it. Julius III., and Gregory XIII., repaired this bridge ; but the extraordinary inundations of 1598, totally destroyed it.

Pons Sublicius. This Bridge, the first thrown over the Tiber, was the work of Ancus Martius ; and acquired the name of *Sublicius* from the wooden piles which supported it. On this bridge Horatius Cocles stopped the army of Porsenna, till the Romans had broken down that part which was behind their gallant Leader ; who then threw himself into the river, and swam to Rome. After that event the planks were laid across, without being fixed with nails, that they might be removed, in case of sudden danger. This bridge was repaired, under Augustus, by M. Æmilius Lepidus ; and afterward by Antoninus Pius : but an inundation, in the year 780, broke it down ; and under Nicolas v. it was wholly destroyed. From this bridge the bodies of Commodus and Heliogabalus were thrown into the Tiber ; and when that river is low, the remains of the foundations of the bridge may be seen from Ripa-grande.

CHAPTER VIII.

ROME.

Basilica di S. Pietro—Obelisk—Fountains—Colonnades—Covered Galleries—Exterior decorations of the Church—Interior dimensions, &c.—Subterranean Church—Ascent to the Cupola and the top of S. Peter's—Old Sacristy—New Sacristy—Vaticano—Museo-Chiaramonti—Museo Pio-Clementino—Libreria Vaticana—Chiesa dei P. P. Cappuccini—Palazzi Barberini and Albani—Chiesa di S. Maria della Vittoria—Fontana di Termine—Chiesa di S. Andrea—Palazzo-Pontificio—Palazzo-Rospigliosi—Garden of ditto—Villa Aldobrandini—Fontana di Trevi—Chiese di S. Maria del Popolo—S. Carlo al Corso—S. Lorenzo in Lucina—S. Ignazio—de' S. S. Apostoli—di S. Maria di Loreto—Gesù—S. Andrea della Valle—della Trinità de' Pelegrini—di S. Carlo a Catenari—S. Giovanni de' Fiorentini—S. Maria in Vallicella—S. Maria della Pace—S. Agostino—Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini—Accademia di S. Luca—Villa Olgiati—Borghese—Ludovisia—Albani—Mantua—Church of S. Onofrio—Fontana-Paolina—Villa-Doria-Pamfili—Madama—Mellini—Hospitals—Mosiac Manufacture—Artists—Bankers—Theatres—Carnival—Festival on the Monte Testaccio—Amusements during Lent—Ceremonies of the Holy Week—Illumination of S. Peter's—Fireworks—Days on which the Pope officiates in public—Funeral of the exiled Queen of Spain—Entertainments given to the Emperor of Austria—Kindness of the present Pope to the British Nation—Promenades—Hotels—List of Objects best worth notice, as they lie contiguous to each other.

BASILICA di S. Pietro. S. PETER'S is placed on the summit of a gentle acclivity, in an immense Piazza of an oval form, once the Circus of Nero. Its centre is adorned with an Obelisk of red Egyptian Granite; the only one which has been preserved entire; it was transported from Heliopolis to Rome by order of Caligula; and afterward placed, by Nero, in his Circus; it measures one hundred and twenty-four feet from the ground to the top of the cross; and was erected by Sixtus v., under the direction of Fontana; who, in order to raise it out of the earth in which it lay buried, contrived forty-one machines with strong ropes and iron rollers; and though all the powers of these machines were applied at

once, by means of eight hundred men and one hundred and sixty horses, the work was not accomplished under eight days: and to transport the Obelisk to the place where it now stands, though only three hundred paces from the spot where it lay, cost four months' labour. But the greatest proof of Fontana's skill in mechanics was displayed when he elevated this stupendous mass, and fixed it in its present situation, by the aid of machines consisting of fifty-two powers, all of which were applied at the same moment, in obedience to pre-concerted signals. Being raised to a proper height, it was placed, amidst the acclamations of the people and the discharge of cannon from the Castle of S. Angelo, on the backs of four lions,

(g) The dimensions of the vessel which conveyed this Obelisk to Rome, are given by PLINY, *Lib. xvi. Cap. 40.*

without any cement ; its own ponderosity being sufficient to ensure it from falling. Report says, however, that Fontana nearly miscarried in this last operation ; the ropes having stretched so much more than he expected, that the Obelisk could not have been raised high enough to rest on its pedestal, if an English sailor, at a time when every spectator was restricted from speaking, lest the signals should not be heard by the workmen, had not, in defiance to this order, called out—"Wet the ropes ;" which, being accordingly done, the Obelisk was raised immediately to its destined height. One of the beautiful Fountains that adorn this Piazza was erected by Innocent VIII. ; the other by Clement X. ; and the Colonnades (deemed a master piece of architecture) were built by Bernini, during the Pontificate of Alexander VII. Their form is semi-circular ; and they consist of two hundred and eighty-four large Doric columns of Travertino, intermixed with eighty-eight pilasters, and forming, on each side of the Piazza, a triple portico, that in the centre being sufficiently spacious for two carriages to pass each other. The height of these colonnades is sixty-one feet, the breadth fifty-six feet, and on the entablature is a balustrade adorned with one hundred and ninety-two statues, each being eleven feet and a half in height. The Fountains were made after the designs of Carlo Maderno ; they throw a considerable body of water nine feet high ; and the circular basins which receive this water are entire pieces of oriental granite, fifty feet

in circumference. Beyond the colonnades are two magnificent covered Galleries, or Cloisters, each being three hundred and sixty feet long, and leading to the Vestibule of the Basilica, which stands on the summit of a noble flight of steps, adorned with statues of S. Peter and S. Paul, by Mino di Fiesole. The Vestibule (which is four hundred and thirty-nine feet long, by thirty-seven wide and sixty-two feet high,) contains equestrian statues of Constantine and Charlemagne^r ; together with a celebrated Mosaic, by Giotto, called *La Navicella di S. Pietro*. The front of the Basilica, which was built according to the designs of Carlo Maderno, is adorned with immense Corinthian columns and pilasters of Travertino ; and terminated by a balustrade surmounted by thirteen colossal statues, seventeen feet in height, and representing our Saviour and the Apostles. The *basso-rilievo*, under the balcony in the centre of the building, is by Buonvicino, and represents our Saviour giving the keys to S. Peter. The centre door of the church is bronze, adorned with *bassi-rilievi* ; and was made during the Pontificate of Eugenius IV. ; and over this door is a *basso-rilievo*, by Bernini, representing our Saviour intrusting the care of his flock to S. Peter. The circumstance of that Apostle having been buried in the Circus of Nero induced Constantine to erect, over his remains, a spacious church ; which, having stood eleven centuries, and, at length, falling into decay, Nicholas V. began to rebuild it, about the year 1450, after

(r) The statue of Charlemagne was done by Agostino Cornacchini, and that of Constantine by Bernini.

the plans of Rosellini and Alberti: his successors, however, discontinued the work, till the Pontificate of Paul II., under whom it went on. Julius II., who was elected Pope about thirty years after the death of Paul, chose the famous Bramante as his architect; and this artist formed the design of erecting a cupola in the centre of the edifice. On the demise of Julius and Bramante, Leo X. intrusted the work to Raphael, and other artists; after whose death Paul III. chose Sangallo as his architect; and, upon the decease of this artist, the last-mentioned Pope committed the work to Buonaroti, who made a new design for the cupola: he likewise intended to have erected a portico, resembling that of the Pantheon; but death frustrated his purpose. Succeeding artists, however, were directed to go on with his cupola; which was completed during the Pontificate of Sixtus V. Carlo Maderno finished the other part of the church, in the Pontificate of Paul V.; and Pius VI. erected the new Sacristy. Buonaroti intended to have built S. Peter's in the form of a Greek cross; but Carlo Maderno followed the plan of Bramante, and made a Latin one. In the year 1694, this edifice was supposed to have cost 47,000,000 Roman crowns; and much more has been since expended for the Mosaics, the new Sacristy, &c.

The interior length of S. Peter's from the entrance-door to the end of the tribuna, is six hundred and thirteen English feet; the breadth of the nave two hundred and seven, the breadth of the cross seventy-eight, the diameter of the cupola one hundred and thirty-

nine, the height, from the pavement to the first gallery, one hundred and seventy-four, to the second gallery, two hundred and forty, to the representation of the Deity in the lantern, three hundred and ninety-three, and to the summit of the exterior cross, four hundred and fifty-eight feet^s. So admirably proportioned is this church, that, notwithstanding its immense size, no person, at first sight, perceives the dimensions to be remarkably large: and the statues of children, which support the vases for holy water, do not appear more than three feet in height, though they are really gigantic. The interior of this master-piece of human genius is incrustated with rare and beautiful marbles, adorned with the finest pictures in mosaic existing, and supported by an immense number of magnificent columns, the greater part of which are antique; and seven, if report speak true, were taken from Solomon's Temple. The pavement is marble, and very handsome.

The Sacra Confessione was designed by Carlo Maderno, and is superbly decorated with costly lamps and precious marbles. The Baldacchino was erected by Urban VIII, after the designs of Bernini; and is made of bronze gilt, and nearly ninety feet high. The designs for the mosaics in the Cupola under which the baldacchino stands, were drawn by Giuseppe d'Arpino; and the Evangelists particularly merit notice; as does the statue of S. Andrew near the high altar, by Du Quesnoy, and that of S. Domenico, by Le Gros. The bronze statue of S. Peter is said to have been cast during the Pontificate of Gregory the Great,

(s) These dimensions are taken from a table in manuscript, hung up in the lower gallery of the Cupola.

from the fragments of a demolished statue of Jupiter Capitolinus. At the upper end of the middle nave is the Tribuna, decorated according to the designs of Buonaroti; and containing the Chair of S. Peter; above which the Holy Ghost is represented in painted glass, in the form of a dove. On each side of the Tribuna is a magnificent Monument; that on the right, by Bernini, being in memory of Urban VIII., (whose statue is finely executed in bronze;) and that on the left designed by Buonaroti, and executed by Guglielmo della Porta, in memory of Paul III.!! it represents Prudence as an old woman, and Justice as a girl, so beautiful that a Spaniard, Pygmalion like, is said to have fallen in love with this statue; in consequence of which it was clothed with a bronze garment. Near the tribuna is the tomb of Alexander VIII., adorned with a beautiful *basso-rilievo*, by Angelo Rossi; and over the altar of S. Leo the Great, between columns of red oriental granite, is an *alto-rilievo* of that Pope threatening Attila, King of the Huns, with the vengeance of S. Peter and S. Paul, by Algardi!! Near this altar are two fine Mosaic^t; the one representing the crucifixion of S. Paul, being a copy from a celebrated picture, by Guido the other representing the fall of Simon Magus, was copied from a celebrated picture by Francesco Vanni. Further on is a Mosaic of Raphael's Transfiguration; and near it the Tomb of Leo XI., by Algardi.

(*t*) These Mosaics, called *Roman*, consist of small pieces of glass (some of them being scarcely larger than pins' heads) tintured with all the different degrees of colour necessary to form a picture: and, when the mosaics are finished, they are polished in the same manner as mirrors. The ground on which these vitreous particles are placed consists of calcined marble, fine sand, gum-

On this side of the church is the Capella del Coro, where the Cardinals, Canons, &c., assemble daily, to attend divine worship; and where there frequently is particularly good music. Not far hence, in an unornamented tomb, rest the remains of Pius VI.; illustrious for the patience and resignation he displayed in adversity^u; and over the door which leads to the Cupola is a monument to the memory of Maria Clementina Sobieschi, with her picture copied in mosaic by the Cav. Cristofari, from a painting by Sterne. The last Chapel on this side contains the baptismal Font, originally the tomb of the Emperor Otho II.; it consists of porphyry, with bronze ornaments, executed by Fontana. Over the altar in this Chapel is a fine Mosaic, copied from a celebrated picture by Carlo Maratta, representing the baptism of our Saviour. On the opposite side of the church is a Chapel containing a *Pieta* by Buonaroti, which appears to disadvantage from not being equally colossal with almost every other surrounding object; the Frescos here are by Lanfranco: on this side, likewise, is a Chapel containing a Column said to be that against which our Saviour leaned when he disputed with the Doctors; and a Sarcophagus which once enclosed the ashes of Probus Anicius, Prefect of Rome. The Braschi-Chapel contains a Crucifix, by Ghirlandajo. Further on, toward the high altar, is the tomb of Christina of Sweden, by

tragaeanth, whites of eggs, and oil; which composition continues, for some time, so soft that there is no difficulty either in arranging the pieces, or altering any which may have been improperly placed: but, by degrees, it grows as hard as marble; so that no impression can be made on the work.

(*u*) A monument to the memory of this unfortunate Pontiff is now erected.

Fontana ; and over the altar of the Chapel of S. Sebastiano is a fine Mosaic of the martyrdom of that Saint, copied from a celebrated picture, by Domenichino. Beyond this Chapel is the tomb of the Countess Matilda (who died in 1115,) by Bernini ; and opposite to the Cappella del Coro is the Cappella del Sacramento, which contains a rich Tabernacle, made after the designs of Bernini, and an Altar-Piece painted in fresco by Pietro di Cortona ; here, likewise, is the tomb of Sixtus IV., in bronze, adorned with *bassi-rilievi* by Antonio Pollajuolo. Further on is the tomb of Gregory XIII., adorned with statues of Religion and Energy, the latter of which is much admired ; and near this monument is a beautiful copy, in mosaic, of Domenichino's *chef-d'œuvre*, the communion of S. Girolamo ; for which picture he received only three crowns. Further on, is a copy, in mosaic, of the martyrdom of S. Erasmus, by Niccolò Poussin. Nearer still to the tribuna is a copy, in mosaic, of S. Peter sinking, by Lanfranco : and opposite to this Mosaic is the monument of Clement XIII., by Canova, who has adorned it with recumbent statues of two lions, both excellently executed, and especially that which sleeps. Further on is a copy, in mosaic, of Guido's *chef-d'œuvre*, the Arch-Angel Michael, and likewise a copy, in mosaic, of Guercino's celebrated picture, representing the story of S. Petronilla. This is deemed the finest Mosaic in S. Peter's ; and was executed by the Cav. Cristofari. Beyond the altar of S. Petronilla is the monument of Clement X., whose statue was done by Ercole Ferrata : and opposite to this

tomb is a copy, in mosaic, of S. Peter raising Tabitha, by Placido Costanzi. The Mosaics which adorn the small cupolas, ten in number, are executed after the designs of celebrated painters.

Under S. Peter's is a subterranean Church, built by Constantine, into which ladies are not usually allowed to descend without permission from the Pope ; this permission, however, may easily be obtained.

At the entrance of the circular corridor of the subterranean Church is the Cappella della Confessione, built in the form of a Latin cross ; and immediately under the high altar of the new church. Clement VIII. adorned this chapel with precious marbles, and twenty-four bronze *bassi-rilievi*, representing memorable events in the lives of S. Peter and S. Paul, whose portraits, painted on silver, adorn the altar which covers S. Peter's ashes. Opposite to this chapel is the Sarcophagus of Junius Bassus, Prefect of Rome ; who died in the year 359. Here, likewise, are several other tombs ; namely, that of Charlotte, Queen of Jerusalem and Cyprus ; that of the Stuarts ; and those of Adrian IV., Boniface VIII., Nicholas V., Urban VI., and Pius II. Here, also, are a considerable number of Statues ; and among them one of St. Peter ; together with *bassi-rilievi*, ancient Mosaics, and interesting Inscriptions. The height of the subterranean church is between eleven and twelve English feet ; and the pavement the same as in the days of Constantine.

The door under the monument of Maria-Clementina Sobieski

leads to a staircase, consisting of one hundred and forty-two steps, by which mules might mount nearly to the top of S. Peter's—so easy is the ascent—and on one of the landing-places the Custode of the Cupola may usually be found. It is impossible to form a just idea of the size of this wonderful church, without seeing the upper part; and equally impossible to appreciate the architectural merit of the great cupola without examining its construction. This stupendous fabric is double; and by means of staircases, between the exterior and interior walls, it is not difficult to ascend into the lantern; the ball on the top of which measures twenty-four feet in circumference.

The old Sacristy of S. Peter's, (a rotunda,) is supposed to have been a Temple of Apollo, which stood at the side of Nero's Circus; the *new Sacristy* was built after the designs of Carlo Marchionni; and communicates with the Basilica by means of two corridors: it is divided into nearly equal parts; one serving for a Sacristy, the other being appropriated to the Canons. In the Vestibule is a statue of S. Andrew, together with columns and pilasters of red oriental granite. This apartment leads to three galleries, adorned with fine columns of African marble, pilasters and busts. Opposite to the door of the great Sacristy is a staircase, whose landing-place is adorned with a statue of Pius VI. The great Sacristy is an octagon, fifty feet in diameter, adorned with antique columns and pilasters, which support a cupola; and its chapel contains four columns of bardiglio di

Carrara. The Sacristy of the Canons is furnished with presses of Brazil-wood; and contains a picture, by Francesco Penni, of S. Anne, &c.; ditto by Giulio Romano, of the Madonna, our Saviour, and S. John; and two paintings by Cavallucci. Another apartment contains pictures of the ancient Florentine school, two paintings, by Ghezzi, a dead Christ, attributed to Buonaroti, a picture, by Muziani, and two paintings by Cavalucci.

Vaticano. Some writers suppose this Palace to have been erected by Nero, and afterward bestowed, by Constantine, upon the Roman Pontiffs; while others are of opinion that it was built by Constantine on the site of the Gardens of Nero: it seems to have received augmentations from almost every succeeding Sovereign; in-somuch that its present circumference is computed to be near seventy thousand feet. *The Scala Regia*, or great Staircase, at whose foot stands the statue of Constantine, was constructed by Bernini; and leads to *the Sala Regia*, built by Sangallo, and containing Frescos, with Latin inscriptions, explanatory of the subjects. The first painting over the staircase-door represents Charlemagne signing the donation of the Church, and is by Taddeo Zuccari; another represents the entry of Gregory XI., into Rome accompanied by S. Catherine of Siena, and is by Vasari; another, over the door leading to the Cappella-Paolina, is divided into three parts: that to the right representing Gregory VII. withdrawing the censures cast on Henry IV., in the fortress of Canossa; that on the left representing the city of

Tunis reconquered under Charles v.: the third represents Victory and Glory. These paintings are by Taddeo and Federico Zuccari.

The Cappella-Sistina, adjoining to the *Sala Regia*, was built by Sixtus IV., according to the designs of Baccio Pintelli of Florence, and its ceiling painted by Buonaroti in twenty months, so entirely without assistance that even the colours he used were prepared by himself. The Prophets and Sibyls, the figure of the Deity, and those of Adam and Eve, are particularly admired!!! The last Judgment, likewise by Buonaroti, occupies the whole wall behind the altar; he was three years in doing it: and parts of this immense fresco are wonderfully fine*. The other walls are adorned with Frescos, representing scripture-histories, by Pietro Perugino, and his Florentine contemporaries. The heads, by Perugino, are fine.

Opposite to the *Cappella-Sistina* is the *Cappella-Paolina*, erected by Paul III. after the designs of Sangallo. The two columns of porphyry, on the sides of the altar, were found in the Temple of Romulus; and toward the end of each are two infants in *basso-relievo*. The statues in the angles are by Prospero Bresciano. The paintings, which represent the Conversion of S. Paul, and the Crucifixion of S. Peter, are by Buonaroti; and the fall of Simon Magus, friezes, and ornaments of the ceiling are by Federico Zuccari.

The Sacristy, near the Cap-

PELLA-SISTINA, contains magnificent plate and jewels.

The *Ceiling of the Sala Ducale* is decorated with arabesques, by Lorenzino da Bologna, and Raphaellino da Reggio.

The Loggia, or open Gallery, above the *Sala Ducale*, leads to the *Stanze di Raffaello*; and is embellished with Arabesques, interspersed with Scripture-Histories, by that great artist and his scholars. Some of the finest of these frescos are, God dividing the light from the darkness, by Raphael; Joseph explaining his dreams, by Giulio Romana; Joseph sold to the Ishmaelites; Joseph explaining the dreams of Pharaoh; and the baptism of the Saviour; by Raphael. The greater part of the small *bassi-relievi* in this gallery are antique, and supposed to have been taken from the Colisæum, the Baths of Caracalla, and the Villa of Adrian.

The Stanze di Raffaello contain some of the very finest frescos existing; but the injuries these apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A. D. 1528, has rendered the paintings with which they are adorned less striking, at first sight, than many other frescos: indeed Cignani, a celebrated artist, admired them so little, on a cursory review, that Carlo Maratta, provoked by his want of penetration, requested him to copy one of the heads in the fire of the Borgo. Cignani began; rubbed out; began again; and again

(*) The following lines contain a fair comment on this picture:

“ Good Michael Angelo, I do not jest,
Thy pencil a great judgment hath exprest;
But in that judgment, thou, alas, hast shown
A very little judgment of thy own!”

rubbed out ; till, at length, after several fruitless attempts, he threw away his pencil, exclaiming, "Raphael is inimitable!"

The *Stanze di Raffaello* are four in number, namely ; the *Sala di Costantino* ; the *Sala d'Eliodoro* ; the *Sala della Scuola di Atene* ; and the *Sala di l'Incendio*. The apartment leading to them is adorned with frescos by Raphael, representing the Apostles ; and also contains the Chapel of Nicholas v., painted by Angelo di Fiesole, the pupil of Masaccio.

The Hall of Constantine was designed by Raphael, and coloured, after his death, by his scholars. The first picture, on the right, represents Constantine addressing his troops before the battle with Maxentius, and was coloured by Giulio Romano. Raphael has represented the moment when the cross appears in the air, supported by Angels, who are supposed to be saying to Constantine, "Conquer by this." The dwarf of Julius II., putting on a helmet, forms an absurd episode in the picture. The next painting represents the battle of Constantine, fought against Maxentius, near the Ponte Molle, A. D. 312: it was coloured by Giulio Romano, Pierino del Vaga, Raffaello del Colle, and Polidoro da Caravaggio ; and is, according to some opinions, the first picture in the first class of great works. The most striking groups are, an old soldier raising his dying son ; two soldiers fighting, in the same part of the picture ; and in the opposite part, Maxentius in the Tiber, vainly struggling to extricate himself. The third picture represents the baptism of Constantine, by Pope Silvester ; and was co-

loured by Francesco Penni. Raphael has chosen, for the scene of action, the Baptistery, built by Constantine, after he had embraced Christianity, and supposed to be that of S. Giovanni in Laterano. The fourth picture, which was coloured by Raffaello del Colle, represents the donation of the patrimony of the church, by Constantine. The composition is admired ; but the figures of Constantine and the Pope are said to want majesty. This picture is full of episodes ; namely, soldiers driving the spectators back between the columns ; a beggar imploring charity ; and a father and son answering him ; a woman with her back only visible, who leans upon two other women, in order to see the ceremony ; and a child mounted on a dog. *In the second room* is a picture, coloured by Raphael, which represents Heliodorus (Treasurer of Seleucus, King of Asia,) who came to pillage the Temple at Jerusalem, thrown down and vanquished by two Angels and a warrior on horseback ; whom God sent to the aid of his High Priest Onias ; a circumstance recorded in the second Book of Maccabees. This picture is extremely admired ; especially the Angels, who are pursuing Heliodorus with such rapidity that they seem to fly. The Warrior on horseback is strikingly fine : the Temple appears swept of the people in a moment ; while, in the back-ground, Onias is discovered, at the altar, invoking Heaven. The episode of Julius II., coming into the Temple on men's shoulders, appears to have been a foolish whim of his ; with which Raphael was unfortunately obliged to comply, by way of represent-

ing that Julius, like Onias, delivered the Church from its oppressors. The Pope's chair-bearer, on the left, is a portrait of Giulio Romano. In the same room is another picture, called, the miracle of Bolsena: it was coloured by Raphael; and represents a priest who doubted the real presence of our Saviour in the Eucharist; till, being on the point of consecrating the wafer, he saw blood drop from it. This picture is much admired; and was extremely difficult to compose; from being painted round a window, which cuts it nearly in half. Julius II., is again brought forward in an episode; and supposed to be hearing mass; but as the head of the Church is not to question the real presence in the Eucharist, he testifies no surprise at the miracle; though the people, in general, express great astonishment; in which the Swiss guards coldly participate. The heads of the Cardinals, the Pope, and the Priests saying mass, are deemed very beautiful; as is the colouring of the picture. The third painting in this room, celebrated for its composition and groups of figures, represents Attila, King of the Huns, advancing against Rome, and discovering, in the air, S. Peter and S. Paul descending to arrest his progress. Raphael has chosen the moment when the apostles are not discovered by the army in general, but by Attila alone. Pope S. Leo appears on a mule, followed by Cardinals; but Attila attends only to the Apostles. The figure which represents S. Leo is a portrait of Leo X.; and the Mace-bearer, on the white horse before the Pope, is a portrait of Raphael's master, Pietro Perugino. The two Sar-

matian horsemen, near Attila, are copied from Trajan's column. The fourth picture in this room was coloured by Raphael, and represents S. Peter delivered from prison by an Angel: it contains a double action, first S. Peter, in prison, waked by the Angel; and secondly S. Peter, going out of prison, conducted by the Angel. The Apostle's figure is not admired; but that of the Angel is charming; and the manner in which the lights are managed is inimitable. *The third room* contains a picture, coloured by Raphael, which represents the School of Athens; and is, in point of expression, a wonderful work; for every Philosopher, by his posture and gestures, characterizes his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Buonaroti made for the church of S. Pietro in Vaticano. In the centre of the picture are Plato and Aristotle, the masters of the school, standing on the top of a flight of steps, and apparently debating on some philosophical subject: near them is Socrates, counting with his fingers, and speaking to a fine martial figure, who represents Alcibiades. Next to Socrates, and distinguished by a venerable beard, is Nicomachus; and below this group is a young man in white, with his hand upon his breast, said to be the portrait of Francesco, Duke of Urbino, nephew to Julius II. Next to Francesco stands Terpander, the Greek musician, with his eyes fixed on Pythagoras, who is writing; and, before whom, a youth holds a tablet, which contains the harmonic consonances. Next to Nicomachus is Alexander the

Great ; and near Aristotle stands a corpulent bald-headed figure, said to be the portrait of Cardinal Bembo. At the feet of Alcibiades, and clothed in the oriental garb, is Averroes, an Arabian philosopher ; and immediately behind him, is the profile of Aspasia. On a line with Pythagoras, seated at a table, and apparently in deep meditation, is Epictetus ; and beyond him, sitting alone, on the second step, is Diogenes, with a cup by his side, and a scroll in his hand. Raphael has pictured the great architect, Bramante, under the character of Archimedes ; who is tracing an hexagonal figure. The youth who stands behind Archimedes, in an attitude of admiration, is said to represent Federico Gonzaga, first Duke of Mantua. The philosopher who wears a crown and holds a globe in his hand, is Zoroaster ; at whose side stand two persons, the younger of whom, with a black cap, is a portrait of Raphael, the elder, of Pietro Perugino. Talking with Zoroaster, and also holding a globe, is a figure said to represent Giovanni, of the House of Antistes. On the opposite side of the school, and next to the base of a column, is Empedocles seated, and attending to Pythagoras. The old head, which appears just above the book placed on the base of the column, is Epicharmus ; and the Child with fine hair, just above Aspasia, is Archytas. Connoisseurs deem the composition of this picture admirable ; the colouring soft and good ; and the figures elegant and well draped : and as the episodes relate to the subject, they add materially to the interest excited by this piece. In the same room is a painting the upper part of which

represents the three virtues which ought to accompany Justice ; namely, Prudence, Temperance, and Fortitude. The lower part represents, on the left, Justinian giving the Digests to Trebonian ; and, on the right, Gregory IX., under the figure of Julius II., presenting his Decretals to an advocate. Opposite to the school of Athens is a painting, called Theology, which represents the dispute relative to the Holy Sacrament ; and was coloured by Raphael. The composition of the lower part of this picture, and especially the group of S. Augustine dictating to a youth, is extremely admired ; but the upper part, namely, the Blessed Trinity, the Madonna, and S. John the Baptist, is said to be too much in the Gothic style. The heads of S. Gregorio, S. Ambrogio, S. Augustine, S. Domenico, S. Bonaventura, and S. Jerome, are deemed particularly fine. Raphael has represented the four first as Fathers of the Church, seated on each side of an altar, upon which the Host is exposed. The place of assembly represents the foundations of a church, with part of the superstructure begun. The fourth picture in this room was coloured by Raphael ; and represents Parnassus. Homer is pictured standing at the summit of the mountain, as an *Improvvisatore*, whom Apollo accompanies on the violin ; Dante is placed at the right hand of Homer, and Virgil at the left : the Muses surround Apollo, and the lower regions of the mountain contain groups of celebrated Greek, Latin, and Italian poets. Sappho sits in the fore-ground, holding a scroll with one hand, and a lyre with the other ; and apparently listening to Laura,

who stands with Petrarca behind a tree. On the opposite side of the mountain, and next to one of the Muses, whose back is toward the spectator, stands Tibullus; and next to him Boccaccio: lower down, with a medalion round his neck, is Ovid; and immediately behind him, Sannazaro; while lower still stands Horace, in an attitude of admiration, listening to Pindar, who, like Sappho, is seated. Raphael has placed himself in the group with Homer and Virgil. *In the fourth room* is a painting which represents the victory gained by Leo IV. over the Saracens at Ostia: it is finely executed. In this room, likewise, is one of Raphael's most celebrated works, finished by himself, and representing the Fire in Borgo S. Spirito, near the Vatican; which happened during the Pontificate of Leo IV. The tumult and high wind, raised by the fire, are wonderfully expressed; and the young man carrying his father, the figure sliding down a wall, and the woman carrying water on her head, are particularly admired. In the fore-ground is another woman, quite frantic, raising her hands toward Leo IV., who appears in a tribune; below which is a fine group of people invoking his assistance. The third picture in this room represents the coronation of Charlemagne, by Leo III. The composition is said to be confused; but the young man in armour in the foreground is much admired. The fourth picture represents Leo III., swearing, before Charlemagne, upon the Gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him. The composition of

this picture is admired; as are several of the heads.

The surbases of these rooms are finely painted in *chiaro-scuro*, by Polidoro di Caravaggio, and retouched by Carlo Maratta.

The *Loggia*, or open Gallery, above the Stanze di Raffaello, leads to *an Apartment containing some of the most celebrated easel-paintings extant.*

First room. Fortune, by Guido!—the three theological Virtues, by Raphael—religious Mysteries, by ditto—the Madonna, the Saviour, and S. Catherine, by Garofalo—Saints, by Perugino—and two pictures, by Beato da Fiesole, relative to the life of S. Nicolo di Bari.

Second room. The Transfiguration, by Raphael!!!—the Madonna and Saints, by Titian!!—and the Communion of S. Girolamo, by Domenichino!!

Third room. A *Pietà*, by M. A. Caravaggio!!—S. Helena, by Paolo Veronese—the Resurrection of our Saviour, by Perugino—the Madonna with four Saints, by ditto!—and the Assumption of the Madonna, designed by Raphael, and painted by Giulio Romano, and Francesco Penni!

Fourth room. The Madonna, and two Saints, by Guido—the Nativity of the Madonna, by Albano—S. Gregorio, by Andrea Sacchi—S. Romualdo's Vision, by ditto!!—and the crucifixion of S. Peter, by Guido!

Fifth room. The Martyrdom of S. Erasmus, by Niccolo Poussin—the Annunciation, by Baroccio—the Incredulity of S. Thomas, by Guercino!—a *Pietà*, by Andrea Mantegna—S. Michelina, by Baroccio!—and the Martyrdom of two Saints, by Valentin.

Sixth room. The Coronation of the Madonna, by Raphael!—the Madonna di Foligno, by ditto!!!—and the Magdalene, by Guer-cino!

These rooms are open to the public every Sunday and Thursday morning, from twelve o'clock till four.

Museo-Chiaramonti. Appartamento-Borgia. These rooms, four in number, contain Fragments of Statues and *Bassi-rilievi*; fine Capitals of pillars, marble columns—a Statue of Æsculapius—a well-preserved ancient Fresco, found on the Esquiline Hill near the Gardens of Mecænas, and commonly called, The Aldobrandini Marriage; it is supposed to represent the union of Thetis with Peleus!—six other very inferior Frescos, said to be ancient—an ancient Car, found near the Circus of Caracalla, and supposed to have consisted of wood sheathed with bronze—twelve Etruscan Sarcophagi!—*terra-cotta* Lamps, &c.

One of these rooms is adorned with a beautiful ceiling, by Giovanni da Udine, and Pierino del Vaga; it represents the Planets, and the Signs of the Zodiac.

Galleria - Lapidaria. This Gallery contains a very large and valuable collection of ancient Inscriptions; several of which were found in the Catacombs: it likewise contains cinerary Urns, and other sepulchral monuments; to-

gether with an immense Vase, similar to the Receptacles for the ashes of victims offered to the gods, and ornamented with lions devouring weaker animals, one of the ancient emblems of death.

The second division of the Gallery contains, on the right side, a Sarcophagus adorned with a recumbent female Figure, surrounded by little Bacchanalians; and three demi-figures in *alto-rilievo* below; supposed to represent a father, mother, and son: it was found near the *Via-Flaminia*—the statue of Venus between two Muses—bust of a female Faun—Herma of Plato—statue of Mercury! between Minerva and Ceres—statue of a Muse, seated—small statue of Diana—fragment, supposed to have represented either Minerva, or Victory—colossal bust of Rome—statue of Britannicus—ditto of Demosthenes, or Lysias, seated—statue of Apollo—ditto of Jupiter Serapis, very small—statue of Hercules—bust of Augustus when a youth; found at Ostia!—statue of Marcellus seated! between two fragments—statue of Mercury—small statues, representing a wild Boar, Mithras, and a Swan!—demi-colossal statue of Tiberius seated! well preserved, and found at Piperno, the ancient Privernum^z—Group of Silenus and a Tiger between two half-length statues—bust, supposed to represent Pompey!—

(y) Whenever I was permitted to see the Vatican Museum by torch-light, I had four torches (each containing four wicks) placed within a reflector, fastened to a long pole: and the light, thus arranged, was most judiciously thrown on all the finest statues; so as to display and magnify their beauties, while their imperfections were left in shadow: Laocoon, thus viewed, appeared fine beyond conception; because his figure only was exhibited, without the rest of the group.

(z) The fourteen cities of Asia Minor, thrown down either by the earthquake which happened at our Saviour's crucifixion, or, (according to some records,) in the year 17, and which cities the Emperor assisted the inhabitants to rebuild, erected a statue to him in consequence: on the same occasion there were two medals stamped of Tiberius; in both of which he is represented sitting, with a patera in one hand, and a spear in the other; in short, precisely in the posture of this statue found at Piperno.

bust, called the Father of Trajan—bust of Augustus when young!—statues of Ceres, Venus, and Mercury—bust of Neptune, found at Ostia—statues of Ceres, Minerva, and Hygeia—and a colossal recumbent statue of Hercules, found at Tivoli, in Adrian's Villa.

The left side of this division of the Gallery contains a Bust, in *terru-cotta*—statues of Æsculapius—Venus rising from the bath, and a Vestal—colossal statue of Alexander—statue of an Emperor, with the globe in his hand—colossal bust of Trajan—ditto of Isis, found in the Garden of the Quirinal Palace—statue of Atropos, found in Adrian's Villa at Tivoli—statue of an Emperor with Victory in his hand—demi-figure of a Dacian Warrior—small statue of Diana-Luna—statue of Augustus—colossal head of a River-God—statue of Marcus Aurelius, placed on a Sarcophagus—statues of a triform Diana—Septimius Severus—a Faun—Apollo—and Paris—and a Sarcophagus, adorned with a recumbent female figure, surrounded by Genii, who are playing with Tortoises, and other emblems of death.

Hall of the Nile, just beyond the entrance to the second division of the Gallery. This new and splendid apartment is paved with fine marbles, and well-restored ancient mosaics; and likewise embellished with a beautiful modern Frieze, copied from antique *bassi-rilievi* too much injured for use. The centre of the apartment exhibits a magnificent ancient Vase of bronze—the celebrated group of the Nile!!—and a group of the Graces, from the Ruspoll gallery; they are

supposed to be Greeian sculpture; but the head of the middle figure is modern. Among the sculpture on the right side of this Hall, are statues of Apollino!—Silenus nursing the Infant Bæchus!!—Augustus's Physician, (probably Antonius Musa,) in the character of Æsculapius!—Minerva—Ganymedes, found at Ostia—the piping Faun!—an Amazon, probably copied from the famous Amazon of Ctesilaus!—and a Canephora—bust of Trajan; excellent both with respect to likeness and execution!!—statue supposed to represent Diana in an attitude expressive of pity; the hands and arms are restored—statue called Euripides. On the left side of this Hall are, the statue of a Priestess—ditto of Juno!—a demi-colossal statue of Antinous in the character of Vertumnus; it was found at Ostia; but the head is modern!—statue of Diana—a demi-colossal statue of Fortune, found at Ostia!—bust of Sallust, the Historian!—statues of Pindar—Venus—the celebrated Minerva Medica, from the Gius-tiniani gallery!!—a Faun—Lucius Verus holding Victory in his hand!—and a Discobolus—bust of a Dacian Chief—and the statue of Titus.

At the end of the second division of the Galleria Lapidaria, and leading to the Museo Pio-Clementino, is a Staircase adorned with two columns of granite and some arabesques, by Daniello da Volterra: and *to the left of the Staircase, are Apartments* containing Statues, Busts, Egyptian Divinities recently discovered near the first Cataract of the Nile, and deemed some of the most ancient specimens extant of Egyptian sculpture; a Mummy found

in the burial-place of the Egyptian princes, and wonderfully well preserved, even to the linen which fills the coffin; Mummies of Cats; several other Egyptian Antiquities, and several plaster Casts, from the British Museum, of Statues and *Bassi-rilievi* found at Athens.

Museo-Pio-Clementino. Square Vestibule. This apartment contains arabesques, by Daniello da Volterra—the celebrated *Belvedere-Torso*, supposed to be the remains of a group representing Hereules and Hebe, after the deification of the former; and executed, according to the inscription it bears, by Apollonius, the son of Nestor of Athens^a!!!!—The Sarcophagus of Lucius Cornelius Scipio Barbatus, with his bust, both found in the Tomb of the Scipio family, and made of stone, called *peperino*^b—several Inscriptions relative to the Scipio family (all found in their tomb)—and, opposite to the sarcophagus, a recumbent statue.

The second Apartment contains a Vase of Greek marble!! and four Fragments of Statues; that of a Female seated, being much admired on account of the drapery.

In the Balcony is an ancient Dial.

The third Apartment contains, a Statue of Meleager!!—and, fixed into the wall on the right, a *Basso-rilievo* representing the Apotheosis of Homer; and, on the left, two *Bassi-rilievi*, the one representing a Sea-port, the other an ancient Roman Galley with soldiers fighting.

(a) This Torso is said to have been found in the Campo de' Fiori; and if so, it probably was one of the ornaments of Pompey's Theatre.

(b) It would seem extraordinary that the bust and sarcophagus of one of the greatest

Portico of the Court. To the right of the entrance door stands a Column of granite, and another of white marble adorned with foliage—an ancient Bath, of black basalt, found in Caracalla's Baths—a *Basso-rilievo* fixed in the wall, representing Fauns and Griffons, under which stands a fine Sarcophagus adorned with lions' heads, fauns, and Bæcchantes, and found under the new Saceristy of S. Peter's—here, likewise, is the Sarcophagus of Sixtus Varius Marcellus.

First Cabinet. Perseus, by Canova—Wrestlers, by ditto—and, in the niches on the sides of the arch, Statues of Mercury and Pallas.

Continuation of the Portico. On the right, a Sarcophagus representing Bæchus and Ariadne in the island of Naxos—another representing Prisoners imploring clemency from their conqueror—in the large niche, a Statue of Salustia Barbia Orbiana, wife of Alexander Severus, in the character of Venus accompanied by Cupid—a Sarcophagus representing Achilles slaying the Queen of the Amazons; and, opposite to these, two beautiful Half Columns of rare marble.

Second Cabinet. In the centre is the celebrated statue of Meleager, once called the *Belvedere Antinous*!!! It was found on a spot, named Adrianello, near the church of S. Martino in Monte; with one of the arms and the left hand wanting.—On the right, fixed in the wall, is a *Basso-rilievo* of Achilles killing the Queen of the Ama-

men of the age in which he flourished should be made of so common a stone as *peperino*, if we did not collect from Pliny, that marble was not used at Rome for the purposes of sculpture, till about the fiftieth Olympiad.

zons—opposite to this, another *Basso-rilievo*, representing Isiaic Ceremonies—and in the niches under the arch, Priapus and a young Hercules.

Continuation of the Portico. On the right is a Sarcophagus representing the Seasons—another, representing Nereides with the armour of Achilles—opposite to these, a magnificent Bath of red granite—and, fixed in the wall, a *Basso-rilievo*, supposed, according to some opinions, to represent one of the gates of the Temple of Janus; and, according to others, the gate of Eternity. On each side of the entrance to the Hall of Animals is a fine Column of verde antique, and the Statue of a Shepherd's Dog!—Further on are, a Sarcophagus, representing the battle of the Athenians with the Amazons—another, representing Genii and Bacchanalian figures—and, opposite to this, a magnificent Bath of red granite.

Third Cabinet. Here is the inimitable group of Laocoon, son of Priam and Hecuba, and high-priest of Apollo-Thymbræus. Laocoon endeavoured to prevent the reception of the wooden horse into Troy; in consequence of which, he and his two sons are supposed to have been killed by serpents!!!! This is the group mentioned by Pliny, as having been placed in the palace of Titus, and as being the joint work of Agesander, Apollodorus, and Athénodorus of Rhodes: it was found, during the Pontificate of Julius II., in the Baths of Titus^c. The statue of Laocoon is universally deemed a *chef-d'œuvre* of antiquity; and

exhibits the picture of human nature struggling with grief, and trying to oppose the stroke of fate, with all the force of intellect. The left side of this wonderful statue, where the serpent's teeth have penetrated, is that part of the body which seems to suffer most, from its proximity to the heart; and is considered as the finest production of the Grecian chisel now in existence. The right arm was wanting, and Buonaroti attempted to restore it in marble; but not pleasing himself sufficiently to continue the work, it was afterward done in plaster by Bernini. The sons are said to be too much formed for children of nine or ten years of age. Winckelmann supposes this group to have been executed in the time of Alexander the Great; but Pliny does not name the period when Agesander and his associates so eminently distinguished themselves. This Cabinet also contains a *Basso-rilievo*, fixed in the wall, and representing the triumph of Bacchus after his victory over the Indians; and another, representing Bacchanalians. In the niches, on the sides of the arch, are Statues of Polymnia, and a Nymph, found near the Temple of Peace.

Continuation of the Portico. On the right side, fixed into the wall, is a *Basso-rilievo* of Hercules and Bacchus, with their respective attributes—and, below this, a Sarcophagus representing Genii carrying arms. Here, likewise, is a Bath of gigantic magnitude. Fixed in the wall is another fine *Basso-rilievo* of Augustus sacrificing. In the large niche

(c) Some persons doubt whether the Laocoon of the Vatican be that mentioned by Pliny; because he says, the group was made with one single block of marble, and the Laocoon of the Vatican is composed of

two pieces. Winckelmann, however, tells us, that, in all probability, the joint, easily discoverable now, was not to be perceived in Pliny's time.

is a Statue of Hygeia ; and, fixed in the wall, a *Basso-rilievo* representing Rome with a victorious Emperor—here, also, is another gigantic Bath of granite ; and a Sarcophagus adorned with Tritons and Nereides.

Fourth Cabinet. This room contains the Belvedere Apollo!!!! a statue equally celebrated with the group of Laocoon, and found at Antium, toward the close of the fifteenth century. The foot on which the figure stands was broken, and the pieces are not well put together ; the two hands are finely restored, especially the left. This statue is supposed to have been brought from Greece by Nero ; it is rather taller than the common height of man, appears to tread on air, and exhibits all the masculine beauty, grace, and dignity, with which we may suppose Adam to have been adorned before the fall. Two *Bassi-rilievi* are fixed in the walls : that on the right, representing a Chase ; that on the left, Pasiphaë with the bull ; and in the niches, under the arch, are Statues of Pallas, and Venus triumphant.

Continuation of the Portico. Here are two Sarcophagi : in the centre of the first is Ganymedes ; and in the centre of the other, Bacchus between a Faun and a Bacchante : opposite to these is a magnificent Bath of green basalt, found in Caracalla's Baths—close to the door of entrance is a beautiful Column of porphyry ; and opposite to the door, a Column of white marble, adorned with sculpture in the arabesque style.

Hall of Animals. This apartment is divided by a vestibule adorned with columns and pilasters of granite. The pavement near the entrance exhibits an ancient Mosaic of a Wolf ; and, fur-

ther on, are other ancient Mosaics, some of which were found at Palestrina. Here is an unique, numerous, and most valuable collection of animals, sculptured in every kind of precious marble, and several of them beautifully executed.

Right Side of the Hall. Some of the most striking things here are—a Dog on the back of a Stag—three Greyhounds—two Staghounds—Mithras stabbing the bull!—an Ibis—a *Basso-rilievo* representing the triumph of Bacchus—a Table of verde antique—Europa—a small Bull—the Lion killed by Hercules—Diomedes destroyed by Hercules—a Centaur and a Love—a Stag in flowered alabaster—and a Lobster.

Gallery of Statues. The most remarkable pieces of sculpture on the right side of this apartment are—a Statue of Clodius Albinus—a half-length Figure of Love, supposed to have been executed by a Grecian artist!—a Statue of Paris with the apple of discord—Hercules—Minerva with the olive branch in her hand—a Statue, apparently Etruscan, of a Woman seated—Caligula—a Satyr and a Nymph—an Amazon!—a Faun just waking from sleep!—Juno!—a seated Figure bearing the name of Posidipos!!—a small Isis—Heads of Augustus, Julius Cæsar, Balbinus, Marcus Aurelius, Titus, Ajax, Caracalla, Septimius Severus, Antoninus Pius, Claudius Drusus, Nero, Socrates, and Jupiter Serapis ; the last in black basalt. At the bottom of the apartment is a Statue of Jove seated, with the lightning in his hand!! (the *Basso-rilievo* on the pedestal represents Silenus and a Faun!)—a Statue of Livia, and a Bust of Antinous. The other side

of the apartment contains a colossal Bust of Minerva—a Group representing Cato and Portia—four Busts of Plato—a Bust of Soerates—a sitting statue bearing the name of Menander!!—Nero in the character of Apollo—a Statue of Septimius Severus—a sitting Statue of Dido—Neptune with his trident—Narcissus!—Bacchus as a River-God—the Emperor Maerinus—Æsculapius and Hygeia—Venus—Seneea in a consular habit—a Female sleeping—one of the Danaides, with a vase in her hand!—a Faun leaning against a tree—and a Statue of Diana!!

Cabinet of mosaic Masks. The ceiling of this elegant room was painted by Domenico di Angelis, and represents the marriage of Bæchus and Ariadne—Paris giving the apple to Venus—Diana and Endymion—Venus and Adonis—and Paris and Minerva. Here are eight Columns and eight Pilasters of oriental alabaster—a beautiful ancient Frieze—a *Basso-rilievo*, representing the apotheosis of Adrian—with others allusive to the labours of Hercules. Here, also, are Seats of porphyry—a Basin and a Chair of rosso antico—a beautiful antique mosaic Pavement, found in Adrian's villa—a Statue of a Bacchante!!—Ditto of Venus coming out of the bath!!—Ditto of one of Diana's Nymphs with a torch!!—a Faun in rosso antico, found in Adrian's villa!!!—Paris with the apple—Minerva—Ganymedes with the eagle!—and Adonis, or Antinous!!!

Continuation of the Gallery of Statues. A Priestess—a female Figure, marked 727!!!—a recumbent demi-colossal Statue, called Cleopatra, but supposed to repre-

sent Ariadne!!!—Mercury, and Lueius Verus!

Continuation of the Hall of Animals. Right side, going out of the Gallery—an equestrian Statue of Commodus—Hercules—an Eagle—Goats with a Bacchus—Two Tigers—two Lions, one of which holds in his claws the head of a bull—two *Bassi-rilievi* fixed in the wall, the one represents a ewe suckling a calf, the other two wild Boars driven by a Love—a Sphinx of flowered alabaster—the head of an Ass—three small Horses—two Cows—a Sow with her Pigs—a wild Boar—Hercules killing Gerion—a Cow, in grey marble—a Statue of Meleager—a Horse—Hercules and Cerberus—a Stork with a serpent in its mouth—several Heads of horses, oxen, and mules—a group of a marine Monster and a Nymph—a Vase—two Goats—the Head of a Cow—a Lion devouring a Horse—and a Table of verde antique.

Hall of the Muses. This apartment is adorned with sixteen Columns of Carrara marble, whose Capitals were taken from Adrian's Villa. On the right is a Statue of Silenus, and another of Bacchus in female attire. Here likewise are Statues of the Muses, found at Tivoli, in the Villa of Cassius—Apollo in his theatrical habit—Hermæ of Sophocles—Epicurus—Hippoerates—Æschines—Demosthenes—Antisthenes—Aspasia—and Pericles—a Statue of Sappho!—a Herma of Bias—a Statue of Lyeurgus, or Lysias—a Herma of Periander—a Bust of Alcibiades—Hermæ of Socrates—Zeno—Euripides—and Aratus. The Pavement exhibits a Mosaic (found at Lorium,) representing comic and tragic Actors—and ano-

ther Mosaic, in the arabesque style, found near S. Maria Maggiore. The ceiling was painted by the Cav. Conca, and represents Apollo and Marsyas—the seven sages of Greece—Homer singing to Minerva—Apollo and some of the Muses, with Homer, Virgil, Ariosto, and Tasso, in the angles. Here likewise are *Bassi-rilievi* representing Pluto and Proserpine—the combat of the Lapithæ with the Centaurs, and the birth of Bacchus.

The entrance to the large circular hall contains, on the arch of the door to the right, a medallion of Juno—in the niche a Statue of Pallas—and, below, a medallion with a festoon and a Medusa—in the opposite niche a Statue of Mnemosyne—and below, a *Basso-rilievo* of three poets.

Circular Hall. The Pavement of this apartment is an ancient Mosaic (found at Otricoli) representing Medusa's head, and the battle of the Lapithæ with the Centaurs, encircled by another ancient Mosaic, representing marine Monsters, and found in the environs of Scrofano—a magnificent porphyry Basin, forty-one feet in circumference, adorns the centre of this apartment, which is seventy feet in diameter, and contains a colossal Bust of Jupiter!!—ditto of Faustina the elder!—ditto of Adrian (formerly in his Mausoleum)—ditto of Antinous—a Herma representing the Ocean—a Bust of Jupiter Serapis—ditto of the Emperor Claudius—ditto of Plotina—ditto of Julia Pia—ditto of Pertinax!—two Hermæ (one on each side of the entrance door)

found in Adrian's Villa, and representing Bacchantes! colossal Statues of Commodus in the character of Hercules—Augustus in a sacrificial habit—Ceres, or Melpomene restored as Ceres!!!—Antoninus Pius—Nerva!!—Juno, as queen of heaven!!!—the same heathen divinity as the goddess of health, with the dart, shield^d, &c. ; and a Group representing Bacchus, a Tiger and a Satyr. The busts are placed on columns of porphyry, and other rare marbles.

Vestibule in the form of a Greek cross. The door of this apartment is magnificently ornamented with two Egyptian Idols of red granite, under the form of Caryatides, taken from Adrian's Villa, and bearing the likeness of Antinous—two vases of red granite, and a fine antique *Basso-rilievo*, representing a combat between gladiators and wild beasts. The Pavement is adorned with an ancient Mosaic, representing arabesques, and a head of Minerva found at Tusculum; and the apartment also contains a half-draped Statue of Augustus; and, fixed into the wall, a *Basso-rilievo* of a Griffion—an Egyptian Idol of nero antico, found at Tivoli, and placed upon a bracket ornamented with two swans—a Statue on a pedestal of Lucius Verus, when young, found at Otricoli—and near the window a large sepulchral Monument of porphyry, in which the remains of S. Costanza were deposited, and which was taken from the church that bears her name—a Statue of a Muse seated, and holding a scroll, supposed to have once adorned the theatre at

(d) Juno was worshipped at Lanuvium (where this statue was found) under the title of *Sospita*, and represented as clothed

in a goat's skin, and armed with a spear and shield, her feet being protected by sandals.

Otricoli—another Egyptian Idol of nero antico, found at Tivoli, and placed on a bracket—below this, a Sphinx, in red granite—a Statue of Venus on a pedestal—and, fixed into the wall above, a *Basso-rilievo* representing three of the Muses. Before the stairs two large Sphinxes of granite—and, fixed into the wall near the arch, supported by columns of granite, a *Basso-rilievo* representing children and lions' heads—on the other side, a *Basso-rilievo*, with Bacchanalian figures—and, below this, another Sphinx—in the niche, a Statue of Erato—and, fixed to the wall, another *Basso-rilievo* representing three of the Muses—another Egyptian Idol of nero antico, found at Tivoli—and, below it, a Sphinx—a Statue, placed on a pedestal, of a Muse seated; and near this, another Statue of a female veiled—above, fixed in the wall, a Figure of Victory, which once adorned the Baths of S. Helena—and, opposite to this, another Figure of Victory—here likewise is the sepulchral Monument of S. Helena, found at Tor Pignattara—it contained her remains, and is of porphyry—near it is a Statue undraped, and another in the *toga*, both found at Otricoli—on a bracket, an Egyptian Idol, found at Tivoli—and, on a pedestal, a Statue found at Otricoli of a youth veiled, holding a patera. The bottom of the staircase is adorned with a recumbent Statue of the Tigris in white marble^e; and another of the Nile, in grey marble. The staircase, which is magnificent, leads to a rotunda called,

The Apartment of the Car. In the centre of this rotunda is an

ancient and elegantly sculptured Car of marble, with two horses, the one ancient, the other modern. On the right of the entrance door is a Statue of Perseus; and, in the niche, a Statue with a long beard, called Sardanapalus; but more probably Bacchus. The apartment likewise contains a Statue which decidedly represents Bacchus!—a Warrior (with one foot on his helmet) called Alcibiades—a Statue veiled, and in the act of sacrificing—ditto of Apollo with the lyre—a Discobolus—statue called Ajax, or Phocion!! probably the former, if we may judge by the cloak; for Phocion always appeared barefooted, and without a cloak, both in his rural retreat, and at the head of the Athenian armies—another Discobolus, imitated from that of Myron—an Auriga of the Circus—a Grecian Philosopher, holding a scroll—an Apollo with the Lizard—and four small, but beautiful, Sarcophagi.

Gallery of Candelabra, &c. The vestibule of this immense Gallery, contains a considerable number of Egyptian Antiquities.

First Division. A Faun, in green basalt!—Diana of Ephesus—small statues of Children—two sepulchral Urns standing on Pedestals adorned with *Bassi-rilievi*.

Second Division. Two Tripods—two fine Vases—small statues of Children—Diana-Lucifera—Ganymedes and the Eagle—and a statue of a Female, immediately opposite!

Third Division. A Sarcophagus adorned with *Bassi-rilievi*, representing Diana killing the children of Niobe—a singular Candelabrum, representing lilies!—the Pescatore!—Diana and a

(e) The head of the Tigris was restored by Buonaroti.

greyhound—small statues of children.

Fourth Division. A female Figure draped—a Youth draped—a Priestess with the patera—Ceres.

Fifth Division. A Sarcophagus, with a Gladiator on the top—another, with a female Figure, resembling Sappho, on the top.

Sixth Division. Two of the largest and most beautiful Candelabra in Rome!!—other Candelabra!—cinerary Urns, &c f.

Seventh Division. Cinerary and other Urns of rare marble—four Candelabra!

Eighth Division. Two Candelabra, one being particularly beautiful!—cinerary and other Urns of rare marble—two handsome basins.

Geographical Gallery. This apartment is adorned with ancient Maps of the Papal territories, Hermæ of distinguished Characters; and, on the ceiling, Frescos by the scholars of Raphael.

Beyond the Geographical Gallery, (on the right,) is a Room hung with tapestry, and containing, on its ceiling, the descent of the Holy Ghost, finely painted by Guido.

The Stanze di Raffaello, and Vatican Museum, are open to the Public every Sunday and Thursday morning, from twelve o'clock till four.

(f) The Candelabra of Mars, Mereury, Minerva, and Isis, are deemed the most valuable in the Vatican-Museum; both with respect to their form, and the elegance of their ornaments.

(g) The Custode who shows the Manuscripts, and attends Strangers round the apartment, expects from two to five pauls, according to the size of the party.

The Librarian here, has recently discovered, that some of the most valuable ancient manuscripts have been used, in latter days, for other writings; merely to save parchment: the ancient characters, how-

Libreria Vaticano. The usual entrance to this magnificent apartment is from the Museo-Chiaramonti: the rooms are open to the public on the same days and at the same hours, with the rest of the Vatican-Museum; but the books can only be seen from nine till twelve in the forenoon.

The Vatican Library was commenced, during the fifth century, by Pope S. Hilarius; and the princely apartment which now contains forty thousand manuscripts, and a choice collection of books printed in the fifteenth century, was erected by Sixtus v., after the designs of Domenico Fontana.

The Vestibule contains Chinese works, relative to anatomy, geography, and astronomy; together with two Columns, bearing ancient inscriptions. *The ante-room* is adorned with a ceiling painted by Marco di Firenze, and Paul Brill.

The great Hall of the Library is one hundred and ninety-eight feet long, by forty-nine broad: its ceiling was painted by Zuccari. Round this hall are presses that enclose the manuscripts; any of which, on being asked for, are immediately shown. Here are—a fine fluted Column of transparent alabaster—a Sarcophagus of white marble, with a winding-sheet of Asbestos, nine Roman palms in length and seven broad—

ever, are frequently visible below those of modern date; on ascertaining which, he has already been able to rescue, from oblivion, some missing books of Cicero's Republica; the Correspondence between Fronto and Marcus Aurelius, before and after the latter became Emperor; a Fragment of an Oration by Q. Aurelius Symmachus, with the Supplement of two other Orations; and the Supplement to the Gothic Ulpian Commentaries. A sight of these manuscripts may be obtained by any Foreigner who is acquainted with the Librarian.

Etruscan and Grecian Vases—cinerary Urns—and two superb Tables of granite, supported by bronze figures finely executed. Among the rare manuscripts are several Hebrew, Syriac, Arabic, and Armenian Bibles—a Greek Bible of the sixth century in capital letters, written according to the Version of the Septuagint; and from which all the subsequent copies have been taken—a very large Hebrew Bible, presented to the library by the Dukes of Urbino, and for which the Venetian Jews offered its weight in gold—a Greek Manuscript, containing the Acts of the Apostles in letters of gold: (this was given to Innocent VIII., by Charlotte, Queen of Cyprus,)—a Missal, written in 1118—another adorned with Miniatures by Giulio Clovio, the scholar of Giulio Romano, and the finest miniature painter of his time—a large Breviary, adorned with fine Miniatures, and presented to the library by Matthias Corvinus, King of Hungary—the Annals of Baronius, written with his own hand in twelve volumes—several volumes of ecclesiastical History, by the learned Onofrio Panvinio, Augustine—a Martyrology, curious on account of its antiquity, and its Miniatures—Manuscripts relative to S. Carlo Borromeo—a manuscript Pliny, with beautiful Miniatures of animals—a Virgil of the fifth century, written in capital letters, and adorned with miniatures representing the Trojans and Latians in the dress of their own times^h—a Terence equally ancient—another Terence, of the

ninth century, illuminated with ancient masks—a beautiful Tasso—a Dante adorned with exquisite Paintings, begun by the Florentine school, and finished by Giulio Clovio—a Treatise on the seven Sacraments, composed by Henry VIII. of England—original Letters between that Prince and Anna Bullen—several Papers written by Luther—the Lives of Federico di Monte Feltre, and Francesco Maria della Povera, Dukes of Urbino, adorned with exquisite Miniatures by Giulio Clovio—several Manuscripts written on Egyptian papyrus—and the Gospels of S. Luke and S. John, written in the tenth century, and bound in ivoryⁱ. From the upper part of this Hall branch two Galleries, forming, altogether, a length of nearly half a mile.

The Gallery on the right is supported by fine Columns of porphyry; two of which, with figures on the top, were taken from the Arch of Constantine. Here are modern Paintings—Presses filled with books—Etruscan and Grecian Vases—and, at the extremity of the Gallery, a Cabinet containing beautiful Cammei of Jupiter, Æsculapius, &c.—Etruscan Antiquities, (among which is the recumbent figure of a Child!)—the finest Bust extant of Augustus!!—a Bust of Nero—ditto of Septimius Severus—an ancient silver Salver or Shield—Human Hair found in a sarcophagus—ancient Seals, Rings, &c.

The commencement of the Gallery on the left, contains very fine Etruscan and Grecian Vases

(h) These paintings are not good; but they have been excellently engraved by Santi Bartoli; and may be purchased at the Calcografia Camerale.

(i) It seems extraordinary that there

are no ancient Rituals here, to show the alterations supposed to have taken place in Church-ceremonies since the time of the primitive Christians.

—Presses filled with books—a Statue of S. Hippolito^k, found in the Cemetery of S. Lorenzo—and a statue of Aristides of Smyrna. *The second division* contains a Ceiling, by Pozzi, which represents the Church and Religion—ancient lamps—Instruments of torture, and other antiques, relative to the primitive Christians—and an original Portrait of Charlemagne, in Stucco. Near the end of this Gallery is a *Cabinet* superbly adorned with porphyry and other precious marbles; hung round with specimens of the Egyptian Papyrus; and exhibiting, on its Ceiling, the *chef-d'œuvre* of Mengs; who has represented, over the doors, Moses and S. Peter, beautifully painted, though less worthy of admiration than the four Genii, and the four Children, on the coves of the ceiling!! In the centre of this ceiling is History resting upon the wings of Time a tablet supposed to record the works of Clement XIV.; while a Genius presents scrolls of papyrus, by means of which the Pontiff's fame may be transmitted to posterity. Janus is introduced into the picture, as indicative of the present and the past: he appears to be dictating to History. This Cabinet also contains two Candelabra, given by Napoleon to Pius VII. Beyond the cabinet of Mengs are two Rooms in a direct line; and two others on the right; one of which contains a celebrated Collection of Engravings; beautiful Etruscan and Grecian Vases, and a Ceiling painted by Guido; the other contains magnificent Vases, and ancient Inscriptions fixed in the walls. Returning from the

cabinet of Mengs, you see, on the left, *two rooms*; *the first of which* contains paintings, on the Ceiling, by Guido; together with some fine Grecian Vases: *the second* contains Grecian Vases; together with ancient Inscriptions fixed in the wall.

Chiesa dei P. P. Cappuccini, in Piazza Barberini. This Piazza is supposed to have made part of the ancient Circus of Flora; where, according to Suetonius, elephants danced on ropes. The Chiesa dei Cappuccini is rich in paintings. The first picture on the right represents the Arch-Angel Michael; and is deemed Guido's finest easel production!!! S. Paul receiving his sight, in the Chapel opposite to that which contains the Arch-Angel, is by Pietro da Cortona!! and over the door of the church is a cartoon, by Giotto, from which the mosaic, called The Navicella, and placed in the portico of S. Peter's, was taken!

Palazzo-Barberini. A fine *Basso-rilievo* at the foot of the stairs—a fine *Alto-rilievo* of a Lion (taken from Palestrina,) on the first landing place.

First floor. The ceiling of the principal Hall of entrance was painted by Pietro da Cortona!! The subjects are allusive to Urban VIII. The centre exhibits the Barberini arms carried to Heaven by the Virtues, in presence of Providence, who is surrounded by Time, Eternity, and the Fates. On one side is Minerva vanquishing the Titans; on another are Religion and Faith, with Voluptuousness beneath on the left, and Silenus on the right. On the third side are figures of Justice and Abundance

(k) This is the most ancient marble statue extant of a Christian; it was executed in the time of Alexander Severus.

in the air; and, below them, Charity on the right, and Hercules killing the Harpies on the left. On the fourth side is a figure which represents the Church, accompanied by Prudence, sending Peace to shut the Temple of Janus, chasing the Eumenides, and ordering Vulcan to forge arms for the defence of Rome. Another Hall of entrance contains statues of Commodus, Juno, Dido, and Tiberius; together, with Sarcophagi, &c., found at Palestrina; and the statue of a Faun by Buonaroti.

The Apartments on the second floor contain, S. Matthew, by Guercino—S. Luke, by ditto—S. Carlo Borromeo, by Pietro da Cortona—S. Girolamo, by Spagnoletto—the guitar Player, by M. A. Caravaggio—S. Andrea Corsini, by Guido—the death of Germanicus, by Niccolo Poussin!—a small Landscape by Claude, between two small paintings, by Albano—Raphael's Fornarina, by himself!—the portrait of a Lady, by Titian!—and a picture by Albert Durer. The following celebrated paintings have recently been added to this collection. Adam and Eve driven from Paradise, by Domenichino—an Angel announcing to the Shepherds the birth of the Messiah, by Bergamo—a large Landscape, by Claude—the Holy Family, by Andrea del Sarto—David with the head of Goliath, by Guercino—the Cenci, by Guido—the Madonna and our Saviour, by Raphael—and Leda, by Correggio¹.

Chiesa di S. Maria della Vittoria. The front of this edifice was built after the designs of Giovanni Battista Soria; and the in-

terior part after those of Carlo Maderno: it stands on the site of the gardens of Sallust; and is deemed, in point of architecture, one of the most beautiful churches at Rome. The inside is adorned with pilasters of Sicilian jasper, a well painted ceiling, a handsome marble pavement, good altar-pieces, and fine sculpture. The paintings in the second Chapel, on the right, are by Domenichino! The last Chapel, in the cross-aisle, contains a group, in marble, of Joseph and an Angel, by Domenico Guido: the opposite Chapel, on the left, contains a group of S. Teresa and an Angel, by Bernini. Here, likewise, are two sarcophagi adorned with fine Busts, by Bernini; and an *Altorilievo*, in bronze, representing the last supper, by the same artist. The next Chapel is embellished with fine marbles; and contains an altar-piece, by Guercino; with a picture, on each side, by Guido.

Fontana di Termine. This Fountain, which is opposite to the church of S. Maria della Vittoria, was erected by Fontana, at the command of Sixtus v. In the centre of the edifice is a Statue of Moses; and on each side a *Bassorilievo*; the one representing Aaron conducting the Israelites to quench their thirst; the other Gideon encouraging them to pass the river Jordan, and directing his soldiers to lead the way. This fountain is likewise ornamented with four Lions, two of which are white porphyry, and two basalt; the latter being Egyptian sculpture, and highly estimated.

Chiesa di S. Andrea a Monte-Cavallo. This beautiful little Church was built by Bernini, in

(1) The Barberini-Palace is shewn from ten in the morning till two.

the form of an ancient temple; it is adorned with fine marbles; and contains, in the first Chapel on the right, a picture of S. Francesco Saverio, by Baciccio; by whom likewise are the paintings on each side. The Crucifixion of S. Andrew, over the high altar, is by Bourguignone; and the next Chapel, dedicated to S. Stanislas, is ornamented with a picture of that Saint, by Carlo Maratta; and a Sarcophagus of lapis lazuli. In the conventual edifice adjoining to this church is a Chapel, once the chamber of S. Stanislas, which contains his Statue, by Le Gros!

Palazzo - Pontificio. This princely edifice is situated on the Quirinal hill; and supposed to stand on the ruins of the Baths of Constantine. It was begun by Paul III., continued by Gregory XIII., and finished by succeeding Pontiffs. The Court-yard, or open Quadrangle of the palace, is three hundred feet long, by one hundred and sixty-five wide; three parts being surrounded with porticos. The large staircase on the right, leads to the public Chapel, which has been recently fitted up with great elegance by the present Pope. Contiguous to this chapel is a magnificent suite of apartments splendidly furnished in the French style, and enriched with a good collection of pictures; among which are, in *the first room*, Saul and David, by Guercino!—S. Agnes, by Annibale Caracci—an *Ecce Homo*, by Domenichino—a sketch of the Transfiguration, by Raphael! The martyrdom of the Jesuits, by Bassano—the Madonna and our Saviour, by Guido—S. Catherine, by Annibale Caracci—Ditto by the Cav. d'Arpino—S. John, by Giulio Romano—the Madonna and our Saviour, by

Rubens—the same subject, by Baroccio—the Madonna, our Saviour, S. John, &c., by Palma Vecchio. The small Chapel, adjoining to this room, is beautifully painted, by Guido; the subject being the life of the Madonna, and the Annunciation, over the altar, is particularly admired. *The second room* contains pictures of Animals by Petri, a living artist. *The third room* is adorned with a fine Ceiling. *The fourth* with a Frieze, by Thorwaldsen, representing the triumph of Alexander, and a fine Ceiling. *The fifth room* contains an elegant Bed, and a fine Frieze, representing the triumph of Trajan, by Finetti. *In the sixth room* are copies of Raphael's Arabesques, and a fine Frieze: *in the seventh room* a beautiful Chimney-piece, and a Ceiling by Palagi. *The ninth room* contains a picture of S. Peter, by Fra Bartolomeo!!—S. Paul by the same great artist!!—S. Girolamo, by Spagnoletto—S. Cecilia, by Vanni—S. George, by Pordenone—our Saviour disputing with the doctors, by M. A. Caravaggio!!—the adoration of the Magi, by Guercino—the marriage of S. Catharine, by Battoni—S. Cecilia, S. Agnes, &c., by Caraccioli—S. Sebastiano, by Paolo Veronese—the Ascension of our Saviour, by Vandyck—and a picture by Annibale Caracci, representing a Legend.

These Apartments cannot be seen without an order from the Cardinal Secretary of State.

Palazzo Rospigliosi. This edifice was erected on the ruins of Constantine's Baths; and its Garden contains a Pavilion, the outside of which is adorned with four large *Bassi-relievi*, found in Trajan's Forum, and three small

ones, found in the Baths of Constantine. On the Ceiling of the principal room of the Pavilion is the celebrated Aurora of Guido; according to many opinions the finest Fresco at Rome!!! Here likewise are two Loves, by the same artist; two Landscapes, by Paul Brill; two Paintings, by Tempesta, both taken from Petrarca; the one represents the Triumph of Fame, and the other the Triumph of Love: two Columns of rosso antico; a bronze Horse, and a statue of Minerva: the four last were found in Constantine's Baths.

Room on the right. Death of Sampson, by Lodovico Caracci—head of Guido, by himself—Garden of Eden, by Domenichino—and Sophonisba, after having swallowed poison, by Calabrese.

Room on the left. The Triumph of David, by Domenichino!—the Saviour, and the twelve Apostles, (each being a separate picture,) by Rubens—the Saviour bearing his Cross, by Daniello da Volterra—Matrimony, by Giorgione—Andromeda, by Guido—a Love, by Niccolo Poussin—head of Ditto, by himself—the five Senses, by Carlo Cigniani!—and an *Ecce Homo*, by Guido. Busts of Adrian, Septimius Severus, Cicero, and Seneca, found in the Baths of Constantine; and the celebrated bust, in basalt, of Scipio Africanus, found, according to Fulvius Ursinus, at Liternum; and bearing, on the right side of the head, a mark which resembles a scar. This mark may be seen on the marble bust of Scipio, in the Capitol; and likewise on his bust in the Villa Albani.

Fontana di Trevi. The water which supplies this beautiful Fountain was brought to Rome by

Agrippa, for the use of his baths; and derives its name of *Acqua Vergine* from a young female Peasant, who discovered the source, and showed it to some famishing soldiers. It is deemed the best water at Rome. The decorations of this Fountain were designed by Niccolo Salvi, at the command of Clement XII. The Statues represent Ocean, Salubrity, and Abundance; and the *Bassi-relievi* over the two last, represent Agrippa and the Peasant-Girl.

Chiesa di S. Maria del Popolo. This church, which stands on the site of a sepulchral Monument that, according to the best authorities, belonged to the Family of Domitian, contains, in the first and third Chapels, to the right, paintings by Pinturicchio: the intermediate Chapel contains an oil-painting, on the wall, by Carlo Maratta. The paintings in the tribuna are by Pinturicchio: and the Chapel to the right of the high altar contains a picture of the Assumption, by Annibale Caracci! The Chigi-Chapel was decorated according to the designs of Raphael; and contains a statue of Jonas, designed by him, and executed under his immediate orders, by Lorenzetto!! The statue of Elias, also, is supposed to have been designed by Raphael; the other statues were done by Bernini. Near this chapel is the singular Monument of the Princess Odescalchi Chigi.

Chiesa di S. Carlo al Corso. This Church was begun according to the designs of Onorio and Martino Longhi, and finished by Pietro da Cortona; who erected the cupola. The picture which adorns the high altar is by Carlo Maratta, and represents the Apotheosis of S. Carlo! The Tribuna, the angles of the cupola, and the

ceiling of the nave, were painted by Brandi. The Chapel in the cross, on the right, was designed by the Cav. Paolo Posi; and the picture in mosaic, with which it is adorned, is a copy of that painted by Carlo Maratta in the church of the Madonna del Popolo: the statue of Judith is by Le Brun; and that of David by Pietro Pacilli. The third Chapel on the right contains a picture of S. Barnaba, by Mola!

Chiesa di S. Lorenzo in Lucina. The high altar of this Church is adorned with a celebrated picture of the Saviour on the Cross, by Guido.

Chiesa di S. Ignazio. This magnificent edifice was erected by Cardinal Lodovico Lodovisio, chiefly after the designs of Domenichino; it is ornamented with fine antique columns of marble; and contains two beautiful Chapels made after the designs of the celebrated Father Pozzi, a Jesuit. That on the right is adorned with an *alto-rilievo*, by Le Gros, representing S. Luigi Gonzaga, whose body is deposited here in a tomb incrusted with lapis lazuli. The other Chapel contains a *basso-rilievo*, by Filippo Valle, representing the Annunciation. Here, likewise, is the Monument of Gregory xv., by Le Gros; and a Picture of S. Giuseppe dying, by Trevisani! The Ceilings of the nave and tribuna are painted by Pozzi; and the former represents the Apotheosis of S. Ignatius; from whose head issue rays, emblematical of his having enlightened the four quarters of the world.

Chiesa de' S. S. Apostoli. This noble structure was erected by Constantine; and afterward rebuilt by Fontana. The Portico

of the old edifice is still entire; and contains an antique *basso-rilievo* of an Eagle at one end; and, at the other, a *basso-rilievo* of Friendship deploring the death of Volpato, by Canova. The church is divided into three aisles by pilasters of the Corinthian order. The Ceiling of the nave was painted by Baciccio; and represents the Triumph of S. Francesco. The Ceiling of the tribuna was painted by Odazzi, and represents the Fall of the Angels!! The high altar-piece is by Domenichino Muratori. The first Chapel, on the right, near the great door, and the Chapel in the cross, on the right, are particularly rich in marbles: and, adjoining to the latter, is another Chapel, which contains eight beautiful antique fluted Columns of white marble. The second Chapel on the left near the great door, is adorned with particularly fine columns of verde antique and other marbles; and over the door of the Sacristy is the Monument of Clement xiv., by Canova; who has placed the statue of the Pope between two female figures, namely, Temperance and Meekness!

Chiesa di S. Maria di Loreto. This little Church, which is deemed a fine piece of architecture, was built by Sangallo; and has a double cupola, like S. Peter's: it contains a celebrated statue of S. Susanna, by Fiamingo.

Chiesa di Gesù. This magnificent edifice was erected by Cardinal Alessandro Farnese, after the plan of Vignola; and finished by Giacomo della Porta. The Frescos on the ceiling of the nave, tribuna, and cupola, are by Baciccio; who has represented S. Francesco Saverio ascending to

Heaven!! The angles of the cupola are particularly beautiful. The Chapel in the cross, on the right, was made after the designs of Pietro da Cortona; and contains a picture by Carlo Maratta, representing the death of S. Francesco Saverio. The high altar is decorated with fine columns of giallo antico, and a picture of the Circumcision, by Muziano! The Chapel of S. Ignatius, executed after the designs of Father Pozzi, is peculiarly magnificent; the columns which adorn the altar being lapis lazuli fluted with bronze gilt; and the globe held by the Deity the largest piece of lapis lazuli ever seen. Above the altar, in a niche incrustated with lapis lazuli, is a demi-colossal Statue of S. Ignatius accompanied by three Angels, and done after the designs of Le Gros. The remains of the Saint repose under the altar, in a tomb of bronze gilt, adorned with *bassi-rilievi* and precious stones: and on one side of the altar is a celebrated group of Religion vanquishing Heresy, by Le Gros; and on the other side a group, by Teudone, which represents idolatrous nations embracing Christianity. The Ceiling was painted by Baciccio. This church contains one of the best organs at Rome^m.

Chiesa di S. Andrea della Valle. This noble edifice stands, according to some opinions, on the site of the *Curia* of Pompey, where Cæsar was assassinated: its Cupola, by Lanfranco, is deemed a master-piece!! the four Evangelists in the angles are by Domenichino; and the S. John is called his *chef d'œuvre* in this

description of painting. The Ceiling of the tribuna was done by the same great artist, and represents the life of S. Andrew: the three large frescos on the walls of the tribuna are by Calabrese, and represent the martyrdom of S. Andrew. The Strozzi-Chapel was designed by Buonarroti; and the Barberini-Chapel is rich in marbles and sculpture, and in paintings, by Passignani.

Chiesa della Trinità de' Pellegrini. This Church contains a High Altar-Piece by Guido, representing the Trinity. Our Saviour is on the cross accompanied by two kneeling Angels; his figure and countenance are particularly fine; over the cross hovers a dove; and higher up, is God the Father!!! The representation of the Deity in the lantern is likewise by Guido.

Chiesa di S. Carlo a Catenari. This is a noble edifice, adorned with one of the most beautiful cupolas in Rome. The Ceiling of the tribuna was painted by Lanfranco; and the cardinal Virtues, in the angles of the cupola, by Domenichino: they are strikingly fine; particularly the figure of Fortitude!!! The Annunciation in the first Chapel, on the right of the entrance-door, is by Lanfranco; and the death of S. Anna, in one of the Chapels of the cross, by Andrea Sacchi! The high altar is decorated with four columns of porphyry, and a picture by Pietro da Cortona. The Ceiling of the Sacristy was painted by Lanfranco, and represents the Assumption; and an adjoining room contains a portrait of S. Carlo, by Guidoⁿ!

(m) There frequently is fine music here; and especially on the Festival of Corpus Domini, and for some days after.

(n) The Church of S. Carlo a Catenari contains a Monument to the memory of Lorenzo Sperandi; with an epitaph, which

Chiesa di S. Giovanni de' Fiorentini. This fine Church, erected according to the designs of Giacomo della Porta, contains a Picture of the martyrdom of Saints Cosimo and Damiano, by Salvator Rosa! a Chapel painted by Lanfranco! a Picture of S. Girolamo by Cigoli; and the Monument of one of the Corsini-family, by Algardi.

Chiesa di S. Maria in Vallicella, commonly called *Chiesa Nuova.* This splendid Church was built by S. Filippo Neri, after the designs of Martino Lunghi and Pietro da Cortona; the latter of whom painted the Ceiling of the Nave, the Cupola, and the upper part of the Tribuna; which last represents the Assumption. The Altar-Piece of the first Chapel on the right was done by Scipio Gaetano—the dead Christ, in the next Chapel, is a copy from M. A. Caravaggio's celebrated picture in the *Vatican*. The high altar is adorned with four fine columns of Porta-Santa, and a superb Ciborio. The Tribuna contains Paintings, by Guido; but they are considerably damaged. The Chapel of S. Filippo Neri, (under one of the organs,) contains his ashes, and his portrait in mosaic, copied from the original of Guido; the Chapel under the other organ contains a pic-

ture, by Carlo Maratta. The next Chapel to that of S. Filippo Neri contains a picture, by Baroccio, of the Presentation of the Madonna in the Temple! The following Altar-Piece is by the same artist, and represents the Visitation: and the Paintings in the last Chapel are by the Cav. d'Arpino. The Sacristy is adorned with a statue of S. Filippo Neri, by Algardi! a picture of the Madonna contemplating the crown of thorns, by Trevisani; and a Ceiling finely painted by Pietro da Cortona! *The apartments above-stairs* contain a Ceiling which represents S. Filippo Neri, by Pietro de Cortona; the portrait of the Saint from which the mosaic in the church was taken, and a head of our Saviour, by Pietro Perugino!

Chiesa di S. Maria della Pace. This Church contains, on the right of the great door, Raphael's celebrated Sibyls, supposed to be predicting the birth of our Saviour!!! This inestimable fresco was almost obliterated, and would soon have been totally extinct, had not a living artist restored it; and so well has he executed this difficult task that every lover of the art of painting would wish to see him employed in restoring those frescos of the *Stanze di Raf-*

records, that he was famous for terminating amicably the differences which occurred amongst his friends and relations—an uncommon panegyric; though one of the greatest, perhaps, that can be bestowed on any man.

(o) If the Etrurians were, as some authors suppose, originally Cananeans, probably they might bring the Old Testament into Italy:—and as the Romans borrowed many of their religious ceremonies from the Etrurians, it seems fair to infer that the Sibylline Oracles might be derived from the Bible. Libyea prophesied; “That the day would come when all men would

see the King of all living things.” Cumæa, a Babylonian, prophesied; “That God would be born of a Virgin, and converse among sinners.” Delphica prophesied; “That a Prophet would be born of a Virgin.” Erythræa, a Babylonian, foretold a great part of the Christian religion, in verses recorded by Eusebius; the first letters of which, being put together, make the words, “*Jesus Christ, Son of God, Saviour:*” and Persica foretold, That the womb of the Virgin would prove the salvation of the Gentiles.

The word, Sibylla, is oriental, and signifies a Gleaner of ears of corn.

faello, which are hastening rapidly to decay. Above the sibyls are four Prophets, likewise by Raphael. The Frescos on the left of the great door are attributed to Timoteo d'Urbino. The second Chapel, on the right, is embellished with good sculpture; and this church also contains a picture of the Visitation, by Carlo Maratta.

Chiesa di S. Agostino. Here is a celebrated Fresco of the Prophet Isaiah, by Raphael, placed to the left of the great door, and on the third pilaster of the nave!!

Palazzo-Borghese. This is one of the most splendid edifices at Rome; and particularly rich in Pictures. *The Quadrangle* contains statues of Giulia Faustina, an Amazon, &c. The paintings usually shown to Strangers are *in the apartments on the ground floor*; the *first room* of which contains—the Saviour taken into custody, by Vanderweck—S. Catherine, and other figures, by Parmegianino—a fine painting by Bassano—S. Peter, by Spagnoletto—the Saviour, by Valentin—a sketch, by Giorgione!—S. Francesco, by the Cav. d'Arpino—Holy Family, School of Titian—S. Domenico, by Andrea Sacchi—Holy Family, by Benvenuto Garofolo!—and the same subject, by Sassoferrato. *The second room* contains—a dead Christ, by Federico Zuccari!—head of Christ, by Agostino Caracci!—head of the Magdalene, by ditto!—Christ dead, by Garofolo!—Diana shooting, by Domenichino!!—Holy Family, by Carlo Dolci—Christ bearing his cross, by Muziana—Christ on the cross, with the two Marys standing near, by Giulio Romano—head of S. Antonio, by Agostino Caracci—head of S. Francesco, by

the same artist!—a Landscape, by the Caracci school—head of the Saviour, by Garofolo—and the Saviour, the Apostles, &c., School of Titian!—This room likewise contains a Sarcophagus of porphyry, found in Adrian's Mausoleum. *Third Room.*—A Madonna and Child, by Garofalo—the same subject, by Giovanni Bellino—head of an old man, by Giulio Romano—ditto of Raphael, by himself!—ditto of Petrarca, by Holbeus!—two paintings, by Gentiliscia—a story from Ariosto, by Lanfranco!—Holy Family, by Titian—Pordenone and his Family, by himself!—the last Supper, School of Titian—S. Antonio preaching to the Fishes, by Paolo Veronese—the Madonna and our Saviour, by Francesco Frangi—S. John Baptist in the desert, by Paolo Veronese—and S. Francesco, by Annibale Caracci. *Fourth room.*—S. Cecilia, by Domenichino!—S. John, by Giulio Romano—S. Sebastiano, by Rustichino—the Descent from the Cross, by Raphael!!—a Mother in bed, surrounded with her Children, School of Titian—the Flagellation, by Sebastiano del Piombo!—a group of Figures eating, by Fiamingo. *Fifth room.* The Woman taken in Adultery, by Titian!—Holy Family, by Andrea del Sarto—Holy Family, by the School of Raphael—four oval Pictures, by Albano!!—the battle of Constantine, by the Cav. d'Arpino—two Landscapes, by the Caracci school—and the Madonna and our Saviour, by Pietro Perugino. *Sixth room.*—Leda, attributed to Leonardo da Vinci—Venus, by Paolo Veronese—the Graces, by Giulio Romano—Venus, by Andrea del Sarto—ditto, by Giulio Romano—Cupid

and Psyche, by Dossi—and Venus, by Annibale Caracci. *Seventh room.*—Holy Family, by Giorgione—ancient Mosaics—Descent from the Cross, by Mareello Venuschi—Orpheus, by Paul Brill, and a Picture Gallery, by Fiamingo. *Eighth room.*—Sacred and profane Love, by Titian!!—Portrait of Cæsar Borgia, by Raphael!—a Portrait, by Pordenone—a Cardinal, by Raphael! *Ninth room.* The Graces, by Titian!!—the prodigal Son, by Guereino!—the Saviour on the Cross, by Vandyck!—a Boy with flowers, by Annibale Caracci—Holy Family, by Andrea del Sarto—Marriage of Cana, with two small pictures on the sides, by Garofolo—Adoration of the Magi, by Bassano!!—a sketch of Sampson, by Titian—and a Portrait of Cosimo de' Medici, by Bronzino. *Tenth room.*—Holy Family, by Venuschi—the same subject, by Scipio Gaetano!—the same, by Andrea del Sarto!—the same, by Giovanni Bellino—and the same, by Garofolo—Lot and his Daughters, by Gherardo delle Notti—the Madonna, our Saviour, and S. John, by Andrea del Sarto—a Portrait, by Titian—the Ascension, by Federieo Zuccari—the Madonna and our Saviour, by Francesco Frangi—a small head of our Saviour, and another of the Madonna, by Carlo Dolci—and a Concert, by Leonello Spada.

Palazzo-Sciarra. The second story of this edifice contains a small, but choice, collection of Pictures; the greater part of which once adorned the Palazzo-Barberini. *First room.*—The Saviour bearing his Cross, by the Cav. d'Arpino—S. Barbara, by Pietro da Cortona—*Noli me tangere*, by Garofalo!—the Madonna and our Saviour, by Giovanni Bellino—a

fine copy of the Transfiguration—S. Sebastiano, by Pietro Perugini!—our Saviour and the Woman of Samaria, by Garofalo!—S. Francesca and an Angel, by Carlo Venetiano—Abraham's sacrifice, by Gherardo delle Notti—Raphael's *Fornarina*, by Giulio Romano—a small picture of the Madonna and our Saviour, by Titian—ditto of the Holy Family, by Bassano—ditto of the Descent from the Cross, by Bassano—a large antique Painting, subject unknown. *Second room.*—A small Landscape, by Paul Brill—two Landscapes, by Claude Lorrain!—two ditto, by Fiamingo—two of a larger size, by Both!—Cupid, by the Cav. Landi—two small Landscapes, by Breughel!—and, between them, a little Claude—a Landscape, by Niccolo Poussin. *Third room.*—The Holy Family, by Francesco Frangi—Noah intoxicated, by Andrea Sacchi—the Saviour bound to the column, by Leonella Spada—Cleopatra, by Lanfranco!—the Descent from the Cross, by Baroccio—the Saviour between Angels, by Fiamingo—Sampson, supposed to have been painted either by Caroselli, or Guercino!!—Moses, by Guido!!—Holy Family, by Albano!!—and our Saviour, the Madonna, and other Saints, by Albert Durer. *Fourth room.*—Vanity and Modesty, by Leonardo da Vinci!!!—Gamblers cheating a Youth, by M. A. Caravaggio!!!—Matrimony, by Agostino Caracci—the Magdalene, by Guido!—S. James, by Guercino—the death of the Virgin, by Albert Durer—the Adoration of the Magi, by Garofalo!—Titian and his family, by himself!—portrait of a Lady, by Titian!—Martyrdom of S. Erasmus, by Niccolo Poussin!—the *Madda-*

lena delle radici, by Guido!!—S. Girolamo, by Guercino!—S. Mark, by ditto!—S. John, by ditto!—two Shepherds of Arcadia contemplating a human skull, by Schidone!—portrait of a Youth, by Raphael!—head of S. John after decapitation, by Giorgione—the Madonna, our Saviour, and S. John, by Fra Bartolomeo; together with small pictures by Breughel, Albano, &c.

Palazzo Doria. This magnificent palace contains a numerous and fine collection of Pictures.—*The first room*, shown to strangers, is adorned with a painting, by Pietro di Cortona, of Noah's sacrifice; in *the second room*, are Landscapes, by Gasparo Poussin, and Ciccio, Neapolitano: *other ante-rooms* to the Gallery, contain, a Turk on horseback, by Castiglione!—the marriage of S. Catherine, by Scipio Gaetano—two small Landscapes, by Both—our Saviour bearing his cross, by Andrea Mantegna—a large landscape, with figures of Nymphs and Loves, by Albano—Endymion, School of Rubens—portrait of Macchia-vello, by Bronzino!—portraits of Bartoli and Baldo, in the same picture, by Raphael!!—Jansenius, by Titian—Cain slaying Abel, by Salvator Rosa!!—portrait of a Lady, by Rubens—a *Pieta*, by Annibale Caracci!!—the Descent from the Cross, by Vasari: and a small Picture, attributed to Giulio Romano—Semiramis, by Paolo Veronese—Time plucking Cupid's wings, by Albano!—Bathsheba, by Bronca—a *Presepe*, by Bassano—and Grecian Charity, by Simone da Pesaro. *Gallery; first division, left side.* The Visitation, by Garofalo—two small oval Landscapes, by Domeni-

chino!—The blessed Virgin in contemplation, by Sasso-Ferratto!—the Magdalene, by Titian—the Confessor of Rubens, by the latter!—a large Landscape, called *Il Molino*, by Claude Lorrain!!!—six Lunettes, by Annibale Caracci; namely, the flight into Egypt!—the Visitation!—the Assumption!—the Saviour borne to the Sepulchre!—the Nativity!—and the Adoration of the Magi!—S. John Baptist, by Valentin—a Head, by Guido—ditto, by Baroccio—S. Francesco, by Domenichino!—Lot and his Daughters, by Gherardo delle Notti!—S. Rocco with his dog, attributed to M. A. Caravaggio, and likewise to Schidone—A landscape, by Claude!!! (immediately above Domenichino's lunette of the adoration of the Magi;) it represents a sacrifice to the Delphic Apollo—Sketch, by Correggio, of Virtue, and other figures—Holy Family, by Andrea del Sarto. *The second division of the Gallery*, contains no pictures. *Third division.* The Magdalene, by Murillo!—a landscape, by Claude, called *Il Riposo in Egitto*!!!—the Madonna adoring our Saviour while asleep, by Guido!—the Prodigal Son, by Guercino!!—a small Landscape, by Annibale Caracci, between two smaller Landscapes, by Claude—a large Landscape, by ditto—Pope Pamfili, by Velasquez!—Judith and Holofernes, by Guido—a large Landscape, by Salvator Rosa, called his *Belisario*!!!!—S. Agnes, by Guercino—a Satyr and a Youth, by Agostino Caracci—another Claude!—Holy Family, by Sasso-Ferratto!—a Landscape, by Both—four Misers, by Albert Durer!—a Shepherd with Pan's pipe, by Rembrandt. *Fourth di-*

(p) The skull rests upon a tomb bearing this inscription: "I, too, was of Arcadia."

vision of the Gallery. Pomona and other figures, by Paolo Veronese—the Madonna, our Saviour, &c., by Garofolo—several Pictures, by Breughel—Animals going into the ark, by Bassano—Susanna, by Annibale Caracci—two Landscapes, by Domenichino!!—Sampson, by Guercino—an Angel visiting S. Peter in prison, by Lanfranco—Abraham's offering of his son, by Titian!!—a small picture of the Saviour on the Cross, by Buonaroti!—the *Maddalena sedente*, by M. A. Caravaggio—a Sibyl, by Guercino!—Queen Giovanna of Arragon, by Leonardo da Vinci—Simon Magus, S. Peter, and S. Paul, by Tiarino—a Village feast, by Teniers!—a copy of the Aldobrandini marriage, by Niccolo Poussin!—a Woman catching fleas, by Gherardo delle Notti—the Nativity, by Sasso-Ferratto—two Portraits, by Titian!—and the Descent from the Cross, by Padovanino.

Palazzo-Bracciano. This spacious edifice was erected by the Chigi family, and has recently been fitted up with great magnificence by its present possessor, the Duke di Bracciano. *The Quadrangle and Staircase* contain some antique and some modern sculpture. The Ceiling of the *Gallery on the right*, upstairs, was painted by Domenico del Frati and the Cav. Landi: the oval near the statue of Hercules is by the latter. The pavement is mosaic, and beautifully copied from that which adorns the circular hall of the Vatican. Here are several pieces of modern sculpture, and at the end of the Gallery four antique Statues, together with the Hercules of Canova, represented in the act of throwing Lichias into the sea! *The first room* on

this side of the palace contains a Ceiling painted by Camuccini, which represents the fable of Cupid and Psyche! the pavement is a beautiful copy from antique mosaics. *The second room* contains the statue of a Philosopher seated—ditto of an Infant Hercules—and ditto of two Children. *The second division of the Gallery* is adorned with a Ceiling by Pozzi, and a picture of the Madonna and our Saviour, by Rubens. *The third division of the Gallery* leads to a room adorned with a beautiful mosaic pavement, copied from that which represents the arrival of Menelaus in Egypt, and which was found in the Temple of Fortune at Palestrina. *The next room* is ornamented with a mosaic pavement; and *the third room* with a statue of Paris—a picture of the Holy Family, by Gherardo delle Notti—the same subject, by M. A. Caravaggio—the Madonna and our Saviour, by Rubens—the Magdalene, by Gherardo delle Notti—a *Pietà*, by Bassano—a small Landscape, by Fiamingo—the Adoration of the Magi, by Bassano, and a Magdalene, by Guido. *The fourth room* contains several interesting portraits (one of which is by Raphael, and another by Vandyck,) and a beautiful miniature *Pietà*, by Annibale Caracci! *The fifth room* contains a Cleopatra, by Guido—the Madonna and our Saviour, by Sasso-Ferratto—a picture, by Guercino, which represents Painting and Sculpture!—Children, by Giulio Romano!—S. Gregorio, by M. A. Caravaggio—S. Girolamo, by Titian—the marriage of S. Catherine, by Parmegiano; and the Holy Family, by Giulio Romano. *The sixth room* is adorned with two Landscapes by Claude, one of

which is beautiful ; and, between them, a Holy Family, by Giovanni Bellino—a Magdalene, by Murrillo—and our Saviour with the Woman of Samaria, by Pietro da Cortona. *The last division of the Gallery* is adorned with a Ceiling by Palagi—a beautiful modern Urn—and an antique statue of a Canephora.

Palazzo Colonna. This immense edifice stands on the site of the *Domus Cornelia*. The staircase is adorned with a statue representing a Captive, (probably taken from the Forum of Trajan ;) and fixed in the wall, opposite to the door of entrance, is a *Basso-relievo* of porphyry, representing the head of Medusa, and supposed to be a likeness of Nero. *The ante-room to the Gallery* contains several pictures ; among which are, Calvin, by Titian—Luther, by the same artist—Cain and Abel, by Andrea Sacchi—Europa, by Albano—a Peasant eating, attributed to Annibale Caracci—and a Portrait, by Paolo Veronese. *The Colonna Gallery*, (with respect to size and architecture, the finest apartment at Rome), measures, in length, two hundred and nine feet ; and, in breadth, thirty-five : at each extremity is a Vestibule, separated from the rest of the Gallery by columns and pilasters of giallo antico. The ceiling is well painted ; and represents the sanguinary battle of Lepanto, fought in the Gulf of Patras ; and among the pictures and statues which embellish this apartment are the following. A Landscape, by Niccolò Poussin—ditto by Vander-Werf—ditto by Gasparo Poussin, Orizzonte, Paul

Brill, Breughel, Berghem, &c.—the Madonna, the Saviour, and S. John, by Romanelli—S. Peter with the Angel, by Lanfranco—the Magdalene in glory, by Annibale Caracci—S. Sebastiano, by Guercino—S. John in the Desert, by Salvator Rosa—Cæsar sacrificing, by Carlo Maratta—and a Sketch by Titian, of himself and his family at their devotions. Statues of Venus, Germanicus, Trajan, and Flora ; together with that of a recumbent Female, supposed to be Grecian sculpture.

This Palace likewise contains a small Column of rosso antico, called, *The Colonna Bellica* : it once stood before the Temple of Bellona ; and was found in its vicinity^q.

Palazzo - Giustiniani. This edifice stands on the site of Nero's Baths ; whence several of the antiquities of its museum were taken ; but as the major part has been sold, little now remains worth notice, except a group in the hall of entrance, representing two Warriors fighting ; and, in the other apartments, a Grecian Statue, with the arms elevated—a group called Matrimony—a bust of Scipio—a statue called Paris—ditto of a Goat—a group representing Hercules and Cerberus—and the statue of a sleeping Female.

Palazzo-Massimi. This edifice contains a statue of a Discobolus, in white marble ; copied from that, in bronze, by the celebrated Myron ; and deemed one of the finest pieces of sculpture in Rome!!! Here, likewise, are two small statues of Loves!—a fine picture of S. Girolamo reading,

(q) When Rome declared war against a foreign enemy, an arrow was shot from the

top of the column which stood before the Temple of Bellona.

with an Angel looking over him, by Niccolò Poussin!—and, on the Back-Front of the palace, are Frescos, by M. A. Caravaggio!

Palazzo-Braschi. This palace, built after the designs of the Cav. Morelli, and one of the most magnificent edifices at Rome, is adorned by a Staircase particularly beautiful, both with respect to its construction and its decorations; among the latter of which are sixteen Columns of red oriental granite; pilasters of the same; and four antique statues, namely, Commodus, Ceres, Achilles, and Pallas. *In the Apartments upstairs* are the following pictures. The Madonna and our Saviour, by Guido—the Madonna, our Saviour, and Saints, by Garofolo—Dalida and Sampson, by M. A. Caravaggio—Miracle of the loaves and fishes, by Garofolo!—the Woman detected in adultery, by Titian!—the Madonna and Angels, by Murillo!!—the marriage of S. Catherine, by Fra Bartolomeo—the marriage of Cana in Galilee, by Garofolo!—S. Sebastiano, by Fiamingo—Copy, by one of the Caracci school, of a Holy Family painted by Raphael—Lucretia, by Paolo Veronese—and the Crucifixion, by Tintoretto.

An unfinished apartment of this Palace contains a celebrated colossal statue of Antinous, in the character of Osiris, the Indian Bacchus: it was found at Palestrina, during the Pontificate of Pius VI.; is of beautiful Greek marble, and about eleven English feet in height. The left hand once held a thyrsus of bronze; and close to the left leg stands the mystic basket of Bacchus. The

bronze drapery, which originally covered part of this figure, is, like the thyrsus, lost: the face and hair precisely resemble the *alto-rilievo* of Antinous in the Villa Albani; the character is beautiful; the position grand and imposing; the execution delicate; the preservation of the marble perfect; in short, this is deemed, according to the opinion of Flaxman, (our British Phidias,) the finest of all the existing statues of Antinous.

Palazzo-Farnese. This immense palace, commenced by Sangallo, and finished by Buonaroti and Giacomo della Porta, is deemed a fine piece of architecture^r. *Before it* stand two magnificent oval Basins of Egyptian granite, (above seventeen feet in length, and in depth between four and five,) which were found in Caracalla's Baths: and in *the Quadrangle* is the Sarcophagus of Cecilia Metella, made of Parian marble, and found in her monument. *The Gallery above stairs* is adorned with some of the most admired Frescos in Rome, executed by Annibale Caracci and his scholars. The centre piece on the Ceiling represents the Triumph of Bacchus and Ariadne! Other paintings represent Paris receiving the golden apple from Mercury—Pan offering goat-skins to Diana—Galatea with Tritons, Nymphs, and Loves—Jupiter and Juno—Apollo flaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Eurydice recalled to the Shades Below—Europa on the bull—Aurora and Cephalus in a chariot, Titan asleep, and Cupid flying with a

(r) Most of the materials for building the Farnese Palace, were taken from the Colisæum and the Theatre of Marcellus; in-

deed, the Colisæum, during many years, seems to have been considered merely as a stone quarry.

basket of roses—Venus and Anchises—Hercules and Iole—Cupid binding a Satyr—Salmaeis and Herminaphroditus—Syrinx turned into reeds by Pan—Leander, conducted by Cupid, swimming to visit Hero—Perseus and Andromeda—combat between Perseus and Phineas—Polyphemus playing on the syringa, to charm Galatea—Polyphemus hurling the fragment of a rock at Aeis—Jupiter and Ganymedes—and Hyacinthus and Apollo. Another apartment, called *Il Gabinetto*, contains fine Frescos, by Annibale Caraeci; namely, Hercules supporting the celestial Globe—Ulysses delivering his Companions from Circe—the same Hero passing the Islands of the Sirens—Anapus and Amphinomus saving their Parents from death, during an eruption of Ætna—Perseus beheading Medusa—and Hercules wrestling with the Nemæan Lion. The ornaments in *chiaroscuro*, which divide these paintings, are beautifully executed.

Palazzo-Spada. The ground-floor of this edifice contains two rooms adorned with fine Sculpture. In the first, is a copy of the head of Laocoon, and a statue of Antisthenes seated!! In the second, are eight *Bassi-rilievi* found in the Temple of Baechus!! and a colossal statue of a Warrior holding a globe, supposed (though without good authority) to represent Pompey the Great, and to be the figure at whose base Cæsar fell!! This statue, if report speak truth, was found in a vault, under the Strada de' Leutari, near the Piazza di Pasquino. Among the pictures *up stairs* the following are some of the most striking. *First room*, David with the head of Goliath, by Guercino; and Ro-

man Charity, by M. A. Caravaggio. *Second room.* Judith with the head of Holofernes, by Guido—Lucretia, by ditto—the head of Seneea, by Salvator Rosa—a Landscape, by Teniers—Jacob at the Well, by Niccolo Poussin—and Time unveiling Truth, by Albano. *Third room.* S. Anna teaching the Madonna to work, by M. A. Caravaggio!!—the Saviour before Pilate, by Gherardo delle Notti—Judith with the head of Holofernes, by M. A. Caravaggio—Beatrice Cenci, by Paolo Veronese—and Dido on the funeral Pile, by Guereino. *Fourth room.* Portrait of Paul III., by Titian—ditto of Cardinal Spada, by Guido—a Snow Piece, attributed to Teniers—the heads of two Boys, attributed to Correggio!!—The Magdalene, by Guereino; and a female Musician, by M. A. Caravaggio.

Palazzo-Mattei. This palace was built after the designs of Ammannati, on the site of the Circus Flaminius. The *Quadrangle* exhibits an ancient and valuable *Basso-rilievo* of green basalt, representing an Egyptian sacrificial procession! and on the stairs are two antique Seats of marble, and two fine *Bassi-rilievi*. The *corridor above* is likewise ornamented with *bassi-rilievi*; and in the rooms usually shown to strangers are the following paintings. Fish, Poultry, and Butchers' meat, four pictures, all by Passeri—Charles I., and Charles II., of England, by Vandyck—two Landscapes, attributed to Passeri—Holy Family, of the Caracci-school—Abraham's sacrifice, by Guido—the Nativity, by Pietro da Cortona; and the Cavalcade of Clement VIII., and the Entry of Charles V., into Bologna, by Tempesta. The

gallery contains a bust of Cicero; and its Ceiling is finely painted by Pietro da Cortona, Paul Brill, &c.

Palazzo-Costaguti. This palace contains six Ceilings finely painted in fresco: the first, by Albano, represents Hercules wounding the Centaur—The second, by Domenichino, represents Apollo in his car; Time bringing Truth to light; and Boys with lions' skins, Hercules's club, &c.!!—The third, by Guercino, represents Rinaldo and Armida!—The fourth, by the Cav. d'Arpino, represents Juno nursing Hercules. This room likewise contains portraits of a Duke and Duchess of Ferrara, by Titian; and an interesting picture of a Gipsy, by M. A. Caravaggio.—The fifth ceiling by Lanfranco, represents Justice embracing Peace—and, the sixth, by Romanelli, represents Arion thrown into the sea, and preserved by a dolphin.

Palazzo-Falconieri. The pictures here, collected by Cardinal Fesche, are very numerous, and several of them very fine; those of the Flemish school especially. *The first floor* contains, the Visitation, by Daniello da Volterra—Christ supping with the Pilgrims, by Paolo Veronese, who has introduced portraits of his own family into the picture—the last Judgment, by Tintoretto—the Assumption, by Guido!—a Madonna and Child, by Andrea di Salerno—a fine Bassano—the Daughter of Herodias with the head of S. John, (the latter finely executed,) by Guercino—the Holy Sepulchre, by Albano!—the Madonna, the Saviour and S. John, by Murillo!—Peace and Justice, author doubtful—a fine portrait, by Titian—S. Carlo Borromeo,

by Domenichino—Semiramis, at her toilet, receiving intelligence of a revolt, by Mengs—two portraits, by Paris Bordone—a Landscape, by Salvator Rosa—ditto, attributed to Titian—ditto, attributed to Annibale Caracci—ditto, by Gasparo Poussin—the Saviour borne by Angels after the Crucifixion, by Correggio!—two Children, by ditto!—Holy Family, by ditto!—a Madonna and Child, by Annibale Caracci—S. John, by Leonardo da Vinci—a picture in the style of Murillo, author unknown—a picture painted by Raphael when he was only eighteen, and before he quitted the school of Perugino—and another, painted afterward, when he was five-and-twenty—the Holy Sepulchre, by Annibale Caracci!—Sketch, by Correggio—Holy Family, by Andrea del Sarto—Madonna and Child, by Schidone!—Cupid mounted on an Eagle, by Domenichino!—Holy Family, by Fra Bartolomeo!—S. John, by Correggio! three Frescos, sketched by Buonarrotti, and finished by Sebastiano del Piombo—S. John preaching, by Rembrandt!—four Heads, by ditto, one being his own likeness—a Landscape with Cattle, by Cuyp!—another, with Fishermen, by ditto!—a Landscape, by Paul Potter—a Philosopher, by Gerard Dow!—a Battle, by Wouvermans!—the Caravan, by Adrian Vanderwelde!—a Landscape, by Paul Potter—the Saviour in prison, by Teniers!—a Landscape, by Isaac Van Ostade!—the inside of a Cottage, or Stable, by Teniers!—Peter denying the Saviour, by Gherardo delle Notti—the Magdalene, by Vandyck!—insides of Churches, by Peter Neff—an *Ecce Homo*, by Rembrandt—the Ascension,

by Vandyck, &c. &c. *The second floor* has not lately been shewn to Foreigners; but contained, when last exhibited to public view, a picture of Diana and other Figures, by Le Seur—the Saviour, Mary, and Martha, by ditto—the following pictures by Niccolo Poussin: Holy Family with Angels—Human Life, represented by the four Seasons!—the Deluge!—and a Landscape, called *Les Chartreux*!—Landscapes, by Claude, &c. &c.^s

Palazzo Farnesina. The *Entrance-Hall* of this edifice is finely painted in fresco, by Raphael and his Scholars; who have represented the History of Psyche. On the Ceiling are the Council and Banquet of the Gods—in one of the Angles are the Graces; and she whose back only is seen was executed entirely by Raphael. *In an adjoining room* is his Galatea, together with a fine colossal Head, (in one of the Lunettes,) sketched by Buonaroti^t. On the Ceiling of this room is Diana in her car—and the Fable of Medusa—together with several other ornaments, by Daniello da Volterra, Sebastiano del Piombo, and Baldassar Peruzzi. *The Hall above stairs* is adorned with a painting of Vulcan's Forge, by Peruzzi: and a Frieze, executed by the Scholars of Raphael^u.

Palazzo-Corsini. This noble palace, once the residence of Christina of Sweden, contains a magnificent double Staircase, which leads to a suite of apart-

ments enriched with some good sculpture, and several fine pictures. *First room.* A Sarcophagus found at Antium!—an ancient Mosaic—a Head, copied from Guido, in modern Mosaic—Bust, in nero antico. *Second room.* Marriage of S. Catherine, by Carlo Maratta—and two Landscapes, by Orizonte. *Third room.* An *Ecce Homo*, by Guercino!!—a Head, by Rubens—S. Peter and S. Agata, by Lanfranco—Holy Family, by Baroccio—S. Girolamo, by Guercino—the Madonna and our Saviour, by M. A. Caravaggio!—the same subject, by Vandyck—two small Landscapes, by Salvator Rosa—two Heads, (supposed to represent Luther and his Wife,) by Holbein—Holy Family, by Fra. Bartolomeo!—ditto, by Garofolo—the Saviour and the Woman of Samaria, by Guercino—Heathen Divinities, by Albano—portrait of Julius II., attributed to Raphael—portrait of Philip II., attributed to Titian—a Drawing, by Lanfranco—and an ancient consular Chair of Parian marble. *Third room.* The Madonna and our Saviour, by Andrea del Sarto—a Vestal, by Carlo Maratta—Holy Family, by ditto—Raphael's *Fornarina*, attributed to Giulio Romano—S. Girolamo, attributed to Titian—Paul III., attributed to Raphael—the Magdalene, by Baroccio—S. John, by Guercino—Holy Family, by Bassano—Crucifixion of S. Peter, by Guido!—a wild beast Hunt, by Rubens!—a Rabbit, by

(s) In order to see Cardinal Fesche's pictures, it is requisite to apply to his Secretary for permission; and likewise to mention the names of the persons who wish to be admitted.

(t) We are told that Buonaroti, thinking the figures in this room too diminutive for the situations in which they are placed,

drew the above-named Head, in order to make Raphael sensible of his error: and Raphael is supposed to have felt the criticism so poignantly that he was disgusted with his work, and left it unfinished.

(u) Unless the Custode be apprized before-hand, it is not always possible to gain admittance to the Palazzo Farnesina.

Albert Durer!—The Decapitation of S. John, by Guido!!—and a small statue of the Saviour, by Buonaroti. *Fourth room.* The Madonna, by Carlo Maratta—an *Ecce Homo*, by Carlo Dolci—and ditto, by Guido. *Fifth room.* Portrait of a Lady, by Leonardo da Vinci—the Sons of Charles v., by Titian—and Pope Pamfili, by Velasquez. *Sixth room.* The Woman detected in Adultery, by Titian!—a large Landscape, by Gas. Poussin!—two Landscapes, by Orizonte—the Saviour disputing with the Doctors, by Luca Giordano—a Madonna and Child, by Murillo; and S. Sebastiano, by Rubens. *Seventh room.* A *Pietà*, by Lodovico Caracci—S. John Baptist, by M. A. Caravaggio—two oval pictures, by Albano—Judith with the head of Holofernes, by Gherardo delle Notti!—Love, sleeping, by Guido—Seneca in the Bath, by M. A. Caravaggio—Landscapes, by Gas. Poussin—Peter denying our Saviour, by Valentin—a Sketch for a Frieze, by Polidoro da Caravaggio!—and Susanna, by Domenichino. *Ninth room.* Sheep, &c., by Teniers!—Holy Family, by Niccolo Poussin!—Prometheus, by Salvator Rosa!—the Plague at Milan, by Muratori—a Landscape, by Niccolo Poussin—and two oval pictures of Angels, by Sebastiano del Piombo.

Accademia di S. Luca. This Academy, and the adjoining Church of Saints Luca e Martina, stand near the Forum of Augustus; and the latter is supposed to have been built on the foundations of the *Secretarium Senatus*. The Academy contains the Skull of

Raphael—a celebrated picture, by that Artist, of S. Luke, painting the portraits of the Madonna and our Saviour, and Raphael himself looking on^w!—a picture of our Saviour with the Pharisee, by Titian!—two Landscapes, by Salvator Rosa—ditto, by Gas. Poussin—two Heads, by Angelica, one being her own portrait—Models, by Buonaroti, of some of his figures in the Cappella de' Principe at Florence; and several other interesting pieces of Sculpture and Painting. The Church of Saints Luca e Martina, contains a recumbent statue of the latter Saint, under the high-altar, by Niccolo Menghino: and here likewise is a subterranean Chapel, made by Pietro da Cortona, at his own expense.

VILLAS NEAR ROME.

Villa-Olgiate, fuori la Porta del Popolo. This Casina, likewise called Villetta-Nelli, was once inhabited by Raphael and his scholars; who have embellished it with Arabesques, and other Frescos; some of which are in tolerably good preservation: and one of these paintings, namely, the Marriage of Alexander and Roxana, is deemed well worth notice.

Villa-Borghese. The Paddock in which this magnificent Villa stands, is near three miles in circumference; and contains a handsome Fountain, and a Temple, called that of Æsculapius, from an antique statue of Æsculapius placed there. The Portico of the Villa leads to a splendid *Hall*, the Ceiling of which was painted by Mariano Rossi, and represents

(w) This picture has been so much restored that very little now remains of the original painting by Raphael.

the Combat between Furius Camillus and the Gauls. Here, likewise, placed most advantageously, near the ceiling, is an *Alto-rilievo* of Curtius leaping into the Gulf!!! The horse (than which nothing can be finer) is certainly antique; but, according to some opinions, the figure of Curtius is modern. *Another room on the ground floor*, is embellished with a Fresco on the Ceiling, by Caccaniga; it represents the Fall of Phaëton: and among the statues, are Ceres—a Persian Soldier—Domitian, and a Vestal; all recently found at Frascati—an Hermaphrodite (supposed to be Grecian sculpture) resting on a Mattress, excellently executed by Bernini—and another statue, supposed to be Grecian sculpture, and called The faithful Shepherd. The Ceiling of the *Gallery up stairs* was painted by Pietro Angeletti, and represents the fable of Acis and Galatea. Over the chimney-piece of *another apartment* is a *Basso-rilievo*, in rosso antico, by Agostino Penna. Here, likewise, is a *room* painted by Hamilton; who has represented the story of Paris and Helen; and in the same room is a superb modern Vase, made of oriental marble. The most striking easel pictures are; S. John, by Mengs—a Bacchanalian Scene, by Niccolò Poussin—Holy Family, by Luca Giordano—a Hen and Chickens, by Petra!—two Snow-pieces, by Foschi!—and the portrait of Paul v., by M. A. Caravaggio. This villa also contains two Ceilings painted by Conca (the one representing An-

thony and Cleopatra; the other a Bacchanalian Sacrifice;) and likewise a ceiling painted by Lanfranco, and retouched by Corvi, which represents Hercules, Antæus, and heathen Divinities^x.

Villa-Ludovisia, near the Porta-Salaray. One of the buildings in the Garden belonging to this Villa contains Guercino's Aurora; a Fresco equally famous with, though totally different from, that of Guido; the one representing Day-break, the other Sun-rise. The Ceiling of the room immediately over Guercino's Aurora is adorned with a beautiful figure of Fame, accompanied by War and Peace, all by Guercino. Another building contains a celebrated statue of Mars seated, with Love at his feet!!—a beautiful group, supposed to represent Phædra and Hippolitus, by Menclaus, a Grecian Sculptor!!!—a group, called Pætus and Aria!!—and a *basso-rilievo* of Pyrrhus!! Near the garden-gate is an admirable head of Juno: and this garden likewise contains a statue of a Senator, with “Zeno,” (the name of a Grecian sculptor) on the drape^z. It is necessary to choose a fine day for seeing the Villa Ludovisia, every thing worth notice being in the garden.

Villa-Albani. This is one of the most magnificent Villas in the environs of Rome; and contains a large collection of Statues, Busts, *Bassi-rilievi*, &c. *Staircase*. A *basso-rilievo* representing Hercules and the Hesperides—ditto of three of the Children of Niobe—ditto of Juno Lucina, or

(x) The Custode of the Villa-Borghese lives at the Borghese-Palace, in Rome; but is always ready to show the Villa, when desired; and generally there from two o'clock till four in the afternoon, during winter and spring.

(y) The Villa-Ludovisia, though beyond the streets, is within the walls of Rome.

(z) It is impossible to obtain admission to the Villa-Ludovisa without an order from the Prince of Piombino.

the goddess Rumilia, supposed to protect infants : this *Basso-rilievo* is Etruscan, and the most ancient work of its kind at Rome. *Rooms leading to the Gallery.* Group of a Faun and a Bear—head of a young Faun!—small statue of Pallas, in bronze!—Apollo Saurroctonon, in bronze!—an Egyptian statue of Canopus, in green basalt!—ditto of Osiris—a deified Hercules!—and the celebrated *Alto-rilievo* of Antinous!!! *Gallery.* This apartment is incrustated with rare marbles, and its ceiling painted by Mengs; who has represented Apollo and Mnemosyne encircled by the Muses! Here are *bassi-rilievi* representing Hercules between two of the Hesperides—Icarus and Dædalus^a—Bellerophon and Pegasus—and Marcus Aurelius seated, with Faustina in the character of Peace. Here, likewise, is a statue of Jupiter, and a statue of Pallas! *Galleries of sculpture below-stairs.* The Satyr Marsyas; (the limbs of this statue are modern)—a beautiful column of flowered alabaster—a *basso-rilievo* representing the history of Alcestis—ditto representing Phædra and Hippolitus—Agrippina seated—Basin, ten feet in diameter, adorned with *bassi-rilievi* representing the labours of Hercules!—an Etruscan Minerva—two Vases adorned with *bassi-rilievi*—head of Jupiter Serapis in basalt!--small statue of a Comedian—Apollo seated and draped—a Child hiding itself under a mask—a small antique Fountain; and several Urns in basalt. These galleries likewise contain Hermæ of the most

distinguished Characters of Antiquity; &c. &c.

At the end of each Gallery, below stairs, is a small *Peristyle*: that on the left side contains an ancient mosaic Pavement, and a statue of Diana of Ephesus—and here, likewise, is an Etruscan Altar, embellished with *Bassi-rilievi*. The opposite *Peristyle* is adorned with Canephoræ^b, and one of the Statues called Caryatides, which were found on the Via-Appia, and are supposed to be Grecian sculpture!!

Another Building, adorned with a circular Portico, contains Busts and Statues; among which are those of Æsop, Bacchus, two Canephoræ, and another of the statues called Caryatides. This Portico leads to a small *Apartment* containing an Egyptian statue, in oriental alabaster, of Isis, found at Rome, near the site of her temple in the Campus Martius—other statues of Egyptian Deities; and an Owl in basalt, with the Phallus on its head. Near this apartment is *another*, adorned with a *basso-rilievo* representing Trimalcion followed by Comedians, entering a banquetting room.

The statue of Domitian, discovered between Frascati and Palestrina in the year 1758, and placed under the large Portico of the Villa Albani, is noticed by Winckelmann both on account of the excellence of the sculpture, and likewise because almost every statue of Domitian was destroyed by the Romans after his death: this statue was found with the arms and head broken off, and the trunk injured by strokes of a

(a) Found at the foot of the Palatine hill.

(b) Noble Roman Ladies, Priestesses of

Minerva, who carried on their heads, in baskets, various things destined for sacrifice.

mattock; the head, however, escaped injury.

Villa-Mattei. This villa is situated beyond the Arch of Dolabella, though within the walls of Rome. The garden is adorned with an Egyptian obelisk; and commands a particularly good view of Caracalla's Baths. *The first room* shewn to strangers, in the Villa, contains a copy of the *Demoniac Boy*. *The second room* is ornamented with the statue of a sleeping Love—ditto of Venus, by Canova—and a group, called *Filial Affection*, by a Spanish Artist. *The third room* contains a copy of Raphael's *Galatea*—a picture of the *Salutation*—and another of the *Saviour dead*. *The fourth room* contains a picture of *Horatius Cocles* on the *Sublician bridge*, copied by Camuccini from that in the Capitol—a *Landscape*—and the *rape of the Sabines*. *The fifth room* contains a striking picture of a *Saint blessing a dying person*—another picture of the *martyrdom of a Saint*, and a bust of *Nero*, by Canova. *The sixth room* is adorned with an ancient *Pavement*, found near the Villa.

Villa Doria-Pamfili, fuori la Porta S. Pancrazio. On the Janiculum hill, and in the way to this Villa, is the *Church of S. Onofrio*; which contains, under its portico, three *Lunettes*, painted by Domenichino. The *Madonna* and our *Saviour*, over the door, were likewise done by the same great master; and, in the Church, are the *Tombs of Torquato Tasso*, and *Alessandro Guidi*; the former of whom died in the adjoining convent, which contains a *Bust*, moulded from his face.

Beyond the church of *S. Onofrio* is the *Fontana-Paolina*, constructed at the command of

Paul v., by Fontana, with materials taken from the Forum of *Nerva*. This magnificent Fountain is adorned with six *Ionic columns* of red granite, that support an *entablature*, upon which rest the *armorial bearings* of the Pontiff. From three niches, between the columns, rush three torrents of water, and precipitate themselves into a vast basin of marble: while from two smaller niches rush smaller streams, out of the mouths of dragons. The water is supplied from *Trajan's Aqueduct*. About three-quarters of a mile beyond the *Porta S. Pancrazio*, on the *Via Aurelia*, is the *Villa Doria-Pamfili*; of which *Algardi* was the architect. The Paddock belonging to this Villa is nearly four miles in circumference; and, according to some opinions, the site of the *Gardens of Galba*. The Villa contains several pieces of *Sculpture*, among which are, the famous *Olimpia*—*Faustina*!—*Vespasian*—*Marcus Brutus*—and a *Sibyl*. Here, likewise, is a *Sketch*, by Raphael—ditto by *Giulio Romano*—a bust of *Demosthenes*!—ditto of another *Philosopher*—a group of *Cybele* seated on a lion!—Groups of *Children at play*—*Clodius* in female attire—an *Hermaphrodite*—*Bacchus*, in rosso antico—a *bassorilievo* of a famous *Gladiator*, who lived during the reign of *Caracalla*—and two beautiful *Sarcophagi*, one representing the story of *Meleager*, the other *Diana* descending from the celestial Regions to visit *Endymion*. In a room above stairs is a portrait of the *Cenci*; and in the attic story a small *Museum*. The roof of this Villa commands a fine view of *Rome*; and in the Garden, near the gate of entrance, is an an-

cient public Burial-place, well worth observation!

Villa-Madama, fuorila Porta-Angelica. This edifice, which stands near the base of the Monte Mario (anciently *Clivus Cinnæ*), was designed by Raphael, and finished, after his death, by Giulio Romano; who painted the portico, and designed the ornaments in stucco, with which it is embellished. The interior of the villa, though in a ruinous state, exhibits a beautiful Frieze, and a Ceiling, both painted by Giulio Romano, who has represented, on the latter, the Cars of Diana and Apollo, Birds, Beasts, &c.; among which are a sleeping Lion, and a Goat going to be sacrificed, both finely executed. This room likewise contains most valuable Cartoons; which are so totally neglected, that they must very soon be quite spoiled. Two other rooms exhibit Friezes and Cartoons, cruelly injured, but once very beautiful. The view from this villa is charming; and the Ponte Molle, Tiber, city of Rome, and mountains of the Apennine, appear to more advantage here, than from any other spot.

A winding path leads from the

(y) Basilicæ are, generally speaking, open from sun-rise till sun-set. Persons wishing to be sure of admittance, at any given hour, to Palaces or Villas, should apply a day beforehand. Admittance to the Museums of the Capitol and Vatican may usually be obtained on days when they are not open to the public, by an application to the Custode of each Museum; who, when thus called upon, expects a fee of five or six pauls; and perhaps more, if the party he attends be very numerous. At S. Peter's it is advisable to appoint the Sacristan a day beforehand; and likewise at small unfrequented churches.

The expense of seeing the whole of S. Peter's, including the subterranean Church, amounts to several pauls; as there are three or four Sacristans, each of whom expects a fee. In other churches there is but one Sacristan; and he does not expect more than two pauls. At a Palace it is usual to

Villa-Madama to the upper part of the Monte Mario, where stands the *Villa-Mellina*, whence the Mediterranean sea may be discovered.

There are several Hospitals at Rome: that of *S. Spirito* is a noble edifice, and receives Foundlings, and sick persons of all descriptions^z. The Hospital of *S. Michele* likewise is a spacious building, and receives Invalids, aged Persons, and Orphans; the last of whom are taught the arts of Painting, making Tapestry, &c.

The *Mosaic Manufacture*, near S. Peter's, under the direction of the Cav. Camuccini, is highly worth notice; as are the *Studi* of that distinguished artist^a, and the Cav. Landi. Keiserman, No. 31, Piazza di Spagna, is a celebrated Landscape Painter in water colours. The Cav. Fidanza is a good Landscape Painter in oils; and especially successful in imitating Salvator Rosa. Rebell is a fine Painter, and particularly successful in sea-views: but Voogd and Reinhardt appear to be considered as the best Landscape Painters at Rome. Granet represents the insides of Churches in a wonderful manner. Metz

give at Rome, as in other cities of Italy, from three to five pauls, according to the size of the party: and in subterranean apartments where the Custode provides wax lights, it is usual to give from three to four pauls.

Late in the spring, when the weather at Rome becomes hot, parties frequently go to the Villa-Madama, taking with them a cold dinner, which they eat on the terrace there; and then proceed to the shady walks which surround the Villa-Mellini; ordering their carriages to meet them at the foot of the hill behind that Villa.

(z) The want of cleanliness in this Hospital makes it a dangerous place to visit.

(a) The Cav. Camuccini has, at his private house, a collection of pictures by the most distinguished masters; and likewise some fine statues and *bassi-relievi*; which he allows to be seen by Travellers every Sunday morning, from ten o'clock till two.

draws beautifully; and has published fine Engravings of the last Judgment, and other frescos in the Vatican.

The greatest Sculptor of the present day is the Cav. Thorwaldsen, whose chisel produces *Bassirilievi* which, like the Frescos of Raphael, may be called inimitable^b.

One of the most celebrated Cameo-cutters is Girometti; and the best Artist of this description, who works in shells, is Dies, at No. 76, Via della Croce.

Rome is usually frequented during winter by several English medical men; among whom is Dr. Clark, who resides in the Piazza di Spagna.

Messrs. Torlonia and Co., the principal Bankers in this city, are particularly obliging and useful to the British Nation.

Rome contains six Theatres; all of which are open during Carnival, and some at other seasons.

The Carnival usually begins eight days previous to Ash Wednesday; and finishes with Shrove-tide. During this period of general festivity the Corso, a fine street extending from the Porto del Popolo to the foot of the Capitol, is decorated with tapestry and silk hangings from every window and balcony^c; enlivened with military bands of music, and crowded with Masqueraders, in carriages and on foot, from two in the afternoon till sunset; during the latter part of which time horse races, like those at Florence, are exhibited. At night the Teatro Aliberti, a large and

handsome edifice, is open for masked balls: and though, during the three last days of Carnival, the crowd of Masks on the Corso, and in other parts of the city, is great beyond conception, and though the number of persons at the masked balls often exceeds five thousand, not a single word is spoken that can hurt the most delicate ears, nor a single thing done that can tend to disturb public tranquillity.

Another Festival, little known to Travellers, but well worth observation, from being a remnant of the ancient *Saturnalia*, is that celebrated on Sundays and Thursdays, during the month of October, on the Monte Testaccio. This hill contains the public wine vaults of the city, and from being composed of large fragments of pottery, between which the air constantly penetrates, is peculiarly fitted for its present use; as an invariable coolness is preserved beneath its surface. On this hill, during the days already mentioned, tables are spread with refreshments: and hither, on these days, flock the whole population of Rome and its environs, to drink wine fresh drawn from the vaults beneath their feet. It is impossible to conceive a more enlivening picture than the summit of Monte Testaccio exhibits on this occasion. Groups of peasants, arrayed in their gayest cosume, are seen dancing the *Santarella*; others are seated in jovial parties round the tables; and others mingle with the upper ranks of Romans; who leave their car-

(b) A studio, near the Via-Babuino, contained, in 1822, thirteen statues, recently discovered in the Greek Island of *Ægina*: they are finely executed in the Etruscan style; of high antiquity; and originally adorned the pediment of a

temple: they now belong to the King of Bavaria.

(c) When Triumphs, and other public Processions took place in ancient Rome, the streets were decorated, as at this day, with veils or hangings.

riages at the foot of the hill, and stroll about to enjoy this festive scene. Bodies of cavalry and infantry parade to and fro, to preserve order ; while the pyramid of Caius Cestius, and the adjoining Tombs of the Protestants, by forming a strong contrast to these Saturnalian rites, add interest to the picture ^d.

During Lent the principal amusements are Church Ceremonies, the Academy of the Arcadians ; the Academy Tiberina ; the music, (which begins about three o'clock every afternoon, and is especially good on Fridays,) at S. Peter's ; and Serletti's Concert, which consists of a piano-forte and about twenty singers, who manage so as to give their voices the effect of a full band of instrumental music. They chiefly perform the Marcello Psalms ; so called from a noble Venetian who composed this music, which is particularly fine. In the Church of Gesù, likewise, there frequently is fine music during Lent.

The Ceremonies of the Holy Week commence on Palm Sunday, in the Chapel of the Pontifical Palace at Monte Cavallo ; where the Pope officiates, and blesses the Palms ; after which, *the Passion* is beautifully chanted. In order to see this function, which represents the entry of our Saviour into Jerusalem, it is necessary for Foreigners to go at half-past nine in the morning ^e.

On Wednesday, in the Holy

Week, at four in the afternoon, the *Tenebræ* and the *Miserere* are sung by the Pope's Choir in the Cappella-Sistina^f, and likewise in S. Peter's.

On Holy Thursday Foreigners should be in the Cappella-Sistina by half-past eight in the morning, to see the Ceremony of carrying the Host to the Cappella-Paolina ; the illumination of that Chapel, and the representation of the Holy Sepulchre. They should then endeavour to obtain front seats in the Loggia, near the Court leading to the Museo-Chiaranonti ; but if unable to accomplish this, they should station themselves near the steps leading to S. Peter's, in the covered Gallery not exposed to the sun, in order to see the Benediction ; which takes place about noon, and is a peculiarly fine sight^g. After the benediction, the Pope washes the feet of thirteen Pilgrims ; and then waits upon them while they dine. To see both these Ceremonies is attended with so much difficulty that Foreigners would do well to relinquish the former, and witness the latter, which is generally considered the most interesting of the two ; and in order to accomplish this, they should ascend the stairs opposite to those leading to the Museo-Chiaranonti ; and instead of entering the Pilgrims' Hall, on the top of the stairs, turn into the Loggia on the left, which leads to the Dinner-room. At four in the afternoon the *Tenebræ* and

(d) Pinelli constantly attends the Festival at Monte Testaccio, to study subjects for his characteristic pencil ; and late in the spring parties frequently go to dine here, taking a cold dinner with them.

(e) It is not deemed proper, during the Holy Week, to appear in public without wearing mourning ; and wherever the Pope

officiates Ladies are directed to appear in Veils.

(f) Allegri's *Miserere* is that usually sung in the Cappella-Sistina.

(g) On quitting the Cappella Sistina, to obtain front seats in the Loggia, the best way is to descend the first Staircase on the left.

Miserere are again sung by the Pope's Choir in the Cappella-Sistina; after which, the inside of S. Peter's is illuminated by an immense Cross, thickly studded with brilliant lamps, and suspended from the centre of the cupola.

On Good Friday, at ten in the morning, Foreigners should go to the Cappella-Sistina, in order to see the Host taken by the Pope from the Cappella-Paolina. At four in the afternoon the *Tenebræ* and *Miserere* are again repeated in the Cappella-Sistina; while the illuminated Cross is again displayed in S. Peter's; and about half-past seven, in the evening of this day, there is a particularly good Arcadia.

On Saturday morning, at eight o'clock, Jews and Turks receive baptism in the Church of S. Giovanni in Laterano; where, during the morning, there usually is fine vocal music; and about nine o'clock the resurrection service is performed in the Pontifical Chapel at Monte Cavallo, by the Pope, Cardinals, &c.

On Easter Day, at nine in the morning, Foreigners should be at S. Peter's, in order to procure good places for seeing the Pope enter that Church in state: and after having witnessed this splendid procession, they should once more place themselves either in the Loggia near the Court leading to the Museo-Chiaramonti, or opposite to the Loggia, in one of the Arches of the covered Gallery below, to see the second Benediction, and obtain a good view of the Piazza di S. Pietro, which,

on Easter-day, seldom contains less than an hundred and fifty thousand persons, soldiers inclusive. Between twelve and one o'clock the Pope returns in state from the interior of S. Peter's; and immediately ascends to the Loggia on the outside of the church; where he no sooner appears than all the troops kneel; and, when he has pronounced the blessing, the drums beat, the cannon of S. Angelo fire, and the bells ring in every direction; while the superb costume of the Pontifical Court, the picturesque dresses of the peasantry, and the splendid equipages of the Cardinals, foreign Princes, &c.; render this scene equally magnificent and impressive^h. About half an hour after sunset commences the first illumination of the outside of S. Peter's; which is effected by means of four thousand four hundred paper lanterns, lighted by men suspended on the outside of the edifice by ropes, and drawn up and down by persons stationed within: but the service is so imminently dangerous that these lamp-lighters receive the sacrament before they begin their labour. The lamps which compose this first illumination cast a light somewhat resembling that of the moon: but, at seven o'clock, literally in one moment, the whole scene changes, and presents the most brilliant spectacle imaginable; as every part of the Church, to the very summit of the cross on the cupola, appears one blaze of fire. The materials which compose this second Illumination are pitch, wood-shav-

(h) Persons who wish to have a particularly fine view of the Pontifical Court on Easter-day, should stand near the foot of the *Scala Regia*, or great staircase of the

Vatican, about half-past nine in the morning, and see the Pope and his Attendants descend the stairs on their way to S. Peter's.

ings, and eighty-four flambeaux, so wonderfully managed that the effect is perfection. About eight o'clock commence the Fireworks of the Castle of S. Angelo. This magnificent sight begins with an explosion, called the *Girandola*; and produced by four thousand five hundred rockets, so arranged as to represent an eruption of Vesuvius. A variety of beautiful changes then take place; and the whole closes with a second *Girandola* that appears to convert the very Tiber into flames; and throws reflected light upon the majestic dome of S. Peter's, which shines brilliantly amidst the seeming conflagrationⁱ.

These fireworks, and the illumination of the church, are repeated on S. Peter's day.

On Ascension day the Pope usually officiates at S. Giovanni, in Laterano; and gives the Benediction from the great Loggia on the outside of that church; he likewise officiates on the Festival of Corpus Domini, when there is a magnificent Procession in the Piazza di S. Pietro, together with fine Music; the latter being repeated for several days in S. Peter's and the Church of Gesù. On the first Sunday in Advent he usually officiates in the Capella-Sistina; on Christmas-day at S. Maria Maggiore, whither he goes in state^k; on the eighteenth of January, at S. Pe-

ter's, whither, likewise, he goes in state (that being the anniversary of the day when S. Peter's Chair was placed in the church);^l on the second of February, in the Pontifical Chapel of Monte Cavallo, in order to bless the Candles, which is a splendid ceremony; and again on Ash Wednesday in the Pontifical Chapel of Monte Cavallo, in order to throw cinders on the heads of the Cardinals, &c.

The magnificence displayed at Rome in church-ceremonies, and indeed on every public occasion, is unparalleled; but during the winter and spring of 1819, it could not be witnessed without astonishment. The first event which called forth this spirit of magnificence was the death of the exiled Queen of Spain; whose funeral is said to have cost thirty thousand scudi. After lying in state several days at her own residence, the Barberini Palace (where, in conformity with Spanish customs, her Ladies waited round her as if she had been still living; and her Gentlemen attended daily to ask what she would choose to eat for dinner, and whether she would like to go out in her carriage;) she was removed, in an elegant open sarcophagus drawn by a pair of her own horses, to the Basilica of S. Maria Maggiore; and placed on a sumptuous bier in the centre of that church; which, being hung

and the front-places in this Loggia are usually let at a scudo each.

(k) There is an interesting Function, on Christmas-day, at the Church of S. Maria Maggiore, from four in the morning till seven: persons, however, who go at half past five, or even an hour later, see the most interesting part of this Function; which consists of a Procession, with the Cradle, &c.

(l) On the eighteenth of January, at three in the afternoon, there is beautiful Music in S. Peter's.

(i) Persons desirous of seeing both the Illumination and the Fireworks to advantage, should go in an open carriage to the Piazza di S. Pietro half an hour after sunset; remaining in the Piazza till the second Illumination of the Church has taken place; and then driving *quickly* to their station for seeing the Fireworks; passing over the Ponte Sisto, instead of the Ponte S. Angelo.

The best Station for seeing the Fireworks is the Loggia of the Palazzo-Alto-vite, in the Piazza di S. Angelo, No. 15

with black and silver ornaments in a manner assimilating perfectly with the style of the edifice, gave it the appearance of a vast public assembly-room arrayed in gorgeous mourning attire. Here all the Ladies and Gentlemen belonging to the Court of the Deceased, the Cardinals, and other Roman Princes and Nobles, together with all the Foreigners of distinction, and legions of inferior persons, were assembled to hear the service for the Dead, and to take a last look at her Majesty ; who, dressed with regal splendour, and resembling a large doll more than a corse, was placed in so exalted a situation as to be universally seen. After this ceremony, she was carried for interment to S. Peter's, preceded by all the Confraternities in Rome, and attended by a considerable number of Dignitaries of the Church, and likewise by the Representatives of the Apostolic Chamber ; the former walking bare-headed, the latter on horseback, and wearing their ancient costume. The queen was carried on a large open bier by thirty bearers, followed by the sarcophagus, already mentioned, which conveyed her to S. Maria Maggiore ; and, after this, came the deposed King of Spain's state carriages, sixteen in number, each being drawn empty by a set of fine horses, and attended by livery servants. The procession amounted to three thousand persons ; most of whom held large wax torches ; and when their light (piercing through the veil of evening) was thrown on the castle of

S. Angelo, where minute guns were fired as the Body passed ; when the same light glanced on the magnificent colonnades of the Piazza di S. Pietro, and at length illuminated the façade of the church itself, this scene, combined with the death-like quietude of every spectator, the sonorous and solemn sound of the great bell at S. Peter's, and the roll on the muffled drums with which the body was received into the church, produced, altogether, the most impressive effect imaginable.

The scenes which took place, in consequence of the Emperor of Austria's visit to Rome, were of a very different description. No sooner was it known that he intended to honour the ancient Mistress of the world with his presence than those hinges of papal government, the Cardinals^m, worked incessantly to prepare for his reception ; insomuch that every weed was removed from the streets and squares, every museum put into the nicest order, and almost every apartment of the immense pontifical palace on the Quirinal hill, (except a few rooms occupied by the Pope,) new painted and new furnished ; while three hundred cooks were hired for the Emperor and his suite, thirty carriages, besides those which followed the funeral of the Queen of Spain, put into requisition for his service ; and three hundred coachmen and footmen clothed in sumptuous liveries, and engaged to wait on him, his companions, and attendants : and from the moment when he arrived to that on which he departed, a

(m) The word, *Cardinal* is derived from *Cardo*, a hinge ; and no council has been so long established in Europe as that of the Cardinals ; for, though at times debarred

from exercising its authority, it never, since first constituted, was, even for one moment, abolished.

fête of some description was daily proposed for his amusement, to fill up the time not occupied by church ceremonies. The most striking of these entertainments was the illumination of S. Peter's, and the display of fire-works at the Castle of S. Angelo ; the former being lighted according to Buonaroti's plan, the latter exhibiting the Mausoleum of Adrian in its original form, superadded to the *girandola*, and other customary changes. The Fête given at the Capitol was likewise particularly splendid. The two museums of sculpture and painting, and the Senator's palace, which fronts the steps leading to the capitol, were all united by temporary galleries, and their façades completely covered with fire-works, so contrived that the Emperor let them off in due succession, merely by lighting the touch-paper of one rocket. The interior of the three united buildings was hung with white silk spotted with silver stars, like the drapery used by the Greeks in very ancient times ; the ceilings were adorned with paintings, and the floors covered with green cloth ; while some of the finest sculpture now in existence added dignity and interest to every apartment. An ode, written in honour of the Emperor, was sung by the best vocal performers, supported by the best orchestra Italy could produce ; while sixteen rooms were thrown open containing supper-tables,

exhibiting, among other decorations, highly-finished miniature paintings on wax ; and loaded with every luxury of the Roman market ; such indeed was the quantity of eatables provided for this entertainment, that no sooner had one dish been emptied than another appeared, as if brought by magic, to fill its place. One of these supper-tables encircled the bronze statue of the wolf which was struck with lightning when Cæsar fell ; and this statue made a beautiful ornament ; other tables were adorned with equal taste ; in short nothing was wanted, but the presence of Rosa Taddei and Sgricci in the Arcadian hall, to add, by the wonderful notes of their incomparable lyres, to the various enchantments of the eveningⁿ.

It is necessary that English Ladies should have tickets for the ceremonies of the Holy Week, &c.; which tickets may be procured by an application to the British Consul : and so particularly kind is the present Pope to the British Nation, that every possible civility is shown them, when they attend the functions of the Roman Catholic Church. He likewise allows English Ladies to be introduced to him, either in his garden, or a small room adjoining ; and, when received in the latter, he seats them by his side, and converses with much graciousness. His countenance beams with benevolence, and his manners are gen-

(n) The hall where the Arcadian Academy assemble, when they present the laurel crown to any one of their Members, is in the palace of the Senator at the Capitol.

Rosa Taddei (called, in Arcadia, Licora Parthenopia) is a celebrated *Improvvisatrice* : and Sig. Tommaso Sgricci's powers, as an *Improvvisatore*, are such that, on being given the most difficult subject for a

tragedy which his audience can suggest, he never fails, after considering about ten minutes, to speak, on the given subject, a tragic drama, divided into five acts, so well constructed, and so beautiful with respect to versification and sentiments, that it is scarcely possible for those who listen not to think him inspired.

tlemanlike: but, from stooping excessively, he appears infirm^o.

British Travellers have lately been allowed to hire an apartment in the Foro Trajano, for the celebration of divine service according to the rites of the Protestant Church.

The *Corso*, the *Paddock of the Villa Borghese*, the road between the *Porta Pia* and the *Mons Sacer*, and the drive, already mentioned, on the *Trinità de' Monti*, are the Promenades most frequented at Rome. This city contains several Hotels, and a very considerable number of private lodgings. Among the former are *L'Hôtel de Londres*, Piazza di Spagna—*L'Hôtel d'Europe*, Piazza di Spagna—*L'Hôtel de la Ville de Paris*, and *L'Hôtel des Russies*, Via della Croce—*L'Hôtel de la Grande-Bretagne*, Via Babuino—*L'Hôtel de S. Carlo*, and *L'Hôtel de la Sibylle*, in the *Corso*.

I will now close my account of Rome with a List of the Objects best worth notice, as they lie contiguous to each other; beginning with the Antiquities.

Foro Romano—*Tempio di Giove Tonante*—*Tempio della Concordia*—*Arco di Settimio Severo*—*Tempio di Saturno*—*Colonna di Phocas*—*Tempio di Antonino e Faustina*—*Tempio di Giove Statore*—*Chiesa di S. Maria Liberatrice*—*Tempio di Remo*—*Tempio della Pace*—*Tempio di Venere e Roma*—*Arco di Tito*—*Colosseo*—*Arco di Costantino*—*Chiesa di S. Teodoro*—*Arco di Settimio Severo in Velabro*—*Arco di Giano Quadrifronte*—*Cloaca Massima*

—*Chiesa di S. Maria in Cosmedin*—*Tempio di Vesta*—*Tempio della Fortuna Virile*—*Palazzo de' Cesari*—*Circus Maximus*—*Chiesa di S. Gregorio sul Monte Celio*—*Terme di Tito*—*Sette Sale*—*Chiesa di S. Martino in Monte*—*Chiesa di S. Pietro in Vineoli*—*Chiesa di S. Maria della Navicella*—*Chiesa di S. Stefano Rotondo*.

Obelisk of the Piazza del Popolo—*Obelisk of the Trinità de' Monti*—*Villa Medici*—*Statues, Horses, and Obelisk in the Piazza di Monte Cavallo*—*Chiesa di S. Bernardo*—*Chiesa di S. Maria degli Angeli*—*Obelisk of S. Maria Maggiore*—*Column in the Piazza di S. Maria Maggiore*—*Basilica di S. Maria Maggiore*—*Obelisk of S. Giovanni in Laterano*—*Battisterio di Costantino*—*Basilica di S. Giovanni in Laterano*—*Scala Santa*—*Amfiteatro Castrense*—*Basilica di Santa Croce in Gerusalemme*—*Temple of Venus and Cupid*—*Claudian Aqueduct*—*Chiesa di S. Bibiana*—*Tempio di Minerva Medica*—*Arco di Gallieno*—*Chiesa di S. Prassede*.

Campidoglio—*Tempio di Pallade*—*Tempio e Foro di Nerva*—*Foro e Colonna Trajana*—*Dogana Pontificia*—*Obelisk of Monte Citorio*—*Colonna Antonina*—*Mausoleo d'Augusto*—*Campo Marzo*—*Mausoleo Adriano*.

Tempio del Sole, nel Giardino Colonnese—*Obelisk of the Piazza di S. Maria sopra Minerva*—*Chiesa di S. Maria sopra Minerva*—*Pantheon*—*Bagni d'Agrippa*—*Piazza Navona*—*Chiesa di S. Agnese*—*Teatro di*

(o) Ladies cannot be introduced to the Pope without wearing veils, and dresses which come up to the throat: he does not

like to speak French himself; but permits Foreigners to answer him in that language.

Marcello—Portico d' Octavia—Tempio d' Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere.

Chiesa di S. Prisca, Monte Aventino—Chiesa di S. Sabina—Chiesa di S. Alessio—Villa of the late King of Spain—Scpolcro di Cajo Cestio—Terme di Caracalla—Sepolcro degli Scipioni.

Churches and Palaces. Basilica di S. Pietro—Vaticano.

Chiesa dei P. P. Cappuccini, in Piazza Barberini—Palazzo-Barberini—Chiesa di S. Maria della Vittoria—Fontana di Termini—Chiesa di S. Andrea, à Monte Cavallo—Palazzo-Pontificio—Palazzo-Rospigliosi—

Garden containing Guido's Aurora Fontana di Trevi.

Chiesa di S. Maria del Popolo—di S. Carlo al Corso—di S. Lorenzo in Lucina—di S. Ignazio—de' S. S. Apostoli—di S. Maria di Loretto—di Gesù—di S. Andrea della Valle—della Trinità de' Pelegrini—di S. Carlo à Catenari—di S. Giovanni de' Fiorentini—di S. Maria in Vallicella—di S. Maria della Pace—di S. Agostino.

Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini—Accademia di S. Lucca.

CHAPTER IX.

TIVOLI, FRASCATI, PALESTRINA, AND ALBANO.

Excursion from Rome to Tivoli—Pons Mammeus—Monument of Julia Stemma—Lago de' Tartari—Bridge of the Solfatara—Ponte Lucano—Adrian's Villa—Villa of Cassius—Inns at Tivoli—Temple of the Tiburtine Sibyl—Temple of Vesta—Grotto of Neptune—Grotto of the Sirens—Circular Terrace—Villa of Varus—Ponte del Aquoria—Tempio della Tossa—Mecænas's Villa—Site of the Villa of Sallust—Site of the Temple of Hercules—Garden of the Villa d'Este—Claudian Aqueduct near the Convent of S. Cosimato—Horace's Villa and Sabine Farm—Excursion from Rome to Frascati—Sepulchres—Grotto-Ferrata—Villas Belvedere and Ruffinella—Ruins of Tusculum—Excursion to Palestrina—Temple of Fortune—Excursion to Albano—Tomb of Clodius—Amphitheatre—Reservoir—Prætorian Camp—Museum—Lago Castello—Castel-Gandolfo—Emissario—Domitian's Villa—Tomb of the Curiatii—Climate of Albano and Aricia—Lodging-houses, &c.—Character of the Romans.

As British Travellers seldom visit Rome without making excursions thence to Tivoli, Frascati, Palestrina, and Albano, it may not, perhaps, be superfluous to mention what I found the most convenient way of seeing those places.

TIVOLI.

This excursion ought to be

made in dry and temperate weather; and persons who wish to view the scenery to advantage should go in May or October.

I hired an open carriage, with six seats and four horses, paying ten scudi for going and returning the same day; and giving to my driver, for *buona-mano*, one scudo^p. The distance from Rome to Ti-

(p) The common price, per day, for a light open carriage with two horses, from

Rome to Tivoli and back, *buona-mano* not included, is four scudi.

voli is about eighteen miles, and the road, generally speaking, good, though now and then, in the ancient *Via Tiburtina*, (great part of which still remains,) there are large loose blocks of basalt, which, if not avoided, might break a carriage.

After passing the Gate and Church of S. Lorenzo, the first interesting object I discovered was the *Ponte-Mammolo* (*Pons Mammeus*,) thrown over the Teverone, anciently called the Anio, from King Anius, who precipitated himself into it. This bridge is about four miles distant from Rome, and derives its present appellation from Mammea (the mother of Alexander Severus,) by whom it was repaired. Further on, I observed a small Monument erected to the memory of Giulia Stemma, by her children: and beyond this, on the left of the high-road, and very near it, is the *Lago de' Tartari*, anciently a volcano. The water of this lake petrifies every vegetable substance with which it comes in contact, and is curiously hedged round with stalactites. I proceeded next to the *Bridge of the Solfatara*, thrown over a stream anciently denominated *Aquæ Albulæ*, which smells offensively, and is so white as to resemble milk: then, driving about two miles further, I was presented with a beautiful Landscape, formed by the Ponte Lucano, the Anio and the Plautian Tomb. The *Ponte Lucano* is supposed to derive its name from M. Plautius Lucanus, which seems probable, as close to this bridge stands the above-mentioned Burial-place of his family, a remarkably handsome edifice of its kind, constructed with travertine, taken from quarries on the side of the Apennine, near Tivoli.

After crossing the Ponte Lucano, I observed two roads, the one leading to Tivoli, which is about two miles distant; the other leading to Adrian's Villa, which is about one mile and a half distant from the bridge, and nearly twice as much from the town. I took the latter road; and after having been precisely three hours and a half in my carriage, from the time I left Rome, arrived at *Adrian's Villa*, where, ordering the drivers to wait, I walked through the Ruins with a Cicerone who is always on the spot to attend Travellers. Adrian himself was the architect of this celebrated Villa, which extended three miles in length, and one in breadth, and contained Temples, Theatres, Baths, and Porticos, adorned with *chefs-d'œuvres* of sculpture and painting; to which buildings he gave the names of the most remarkable edifices in the world, calling one the Lyceum of Aristotle, another the Academia of Plato, a third the Prytaneum of Athens, a fourth the Serapeon of Canopus, a fifth the Pæcile of the Stoics, &c. &c. I was conducted first to the *Greek Theatre*, of which the Proscenium, and seats for the spectators, may still be traced: hence I proceeded to examine three ruins, called, the *Temple of the Stoics*, the *Maritime Theatre*, and the *Library*; the two first of which exhibit considerable remains. I then visited a ruin, called the *Temple of Diana and Venus*, on my way to the *imperial Apartments*, the vaults of which are, in some places, nearly perfect: hence I went to the *Baracks of the Prætorian Guards*; and a *Hall* destined, it is supposed, for philosophical studies; part of

the Ceiling still remains. Hence I proceeded to *the Baths*, observing *traces of the Naumachia*; and lastly visited *the Serapeon*, where some of the paintings are tolerably well preserved ^q.

Having spent an hour and a half in this Villa, I got into my carriage and ascended the hill to Tivoli; passing through a fine wood of olives, and observing Ruins on the right, supposed to be *remains of the Villa of Cassius*. Tivoli, the ancient *Tibur*, a place of high antiquity, is built upon rocks formed of a deposition from the water in this neighbourhood, united with roots and branches of petrified trees. The Anio descends from a great height at the east end of the town; where it forms a large and beautiful cascade: and, after a second fall, under a lofty bridge, loses itself among rocks, which are worn into fantastic shapes by the force of the water. A branch of the same river is carried through Tivoli; and forms small Cascades, which should be viewed from the opposite bank. The best inn at Tivoli in some respects is *La Regina*; though in point of situation, that called *La Sibilla* is preferable. After breakfasting at the former, I visited *the Temple of the Tiburtine Sibyl*, now converted into a Church: it is the most ancient Temple remaining at Tivoli; and appears to have been built in the form of a parallelogram, with an open portico, adorned by four Ionic columns,

and terminated with a pediment. The Columns on the outside of this edifice are still discoverable; but there is nothing worth notice within. Adjoining to the above-named Temple is a shabby modern building, which extends to *the Temple of Vesta*. This beautiful specimen of ancient architecture, proudly situated on a rock which hangs over one of the cascades, is a small Rotunda, surrounded by an open portico of fluted Corinthian columns, whose capitals are adorned with lilies, (emblematical, perhaps, of Vestal purity,) and support an entablature decorated with heads of oxen and festoons^r. Hence I proceeded through an excellent path, made by General Miollis, to the *Grotto of Neptune*. Nothing can be more delightful, both to the painter and the naturalist, than this walk; the views it presents being remarkably picturesque; and the petrifications in the rocks extremely curious. I observed, in one place, a petrified carriage-wheel; and in another the hoof of a quadruped. The Grotto of Neptune, into which the Anio precipitates itself with such violence as to form a spray resembling rain, combines the sublime and beautiful so wonderfully that even Salvator Rosa's magic pencil could not do justice to the scene; and at the entrance of the Grotto is a rock which, with very little aid from Imagination, might be figured as the Genius of the Anio sculptured by the nervous

(q) Scarce any windows can be traced in the remaining buildings of Adrian's Villa. Persons who bring a cold dinner from Rome, and spend the day here, find a tolerable apartment to dine in, furnished by the Custode; who expects, for the use

of this apartment, and his attendance, one scudo.

(r) The door of entrance, and the only window which remains perfect, are narrower at top than at bottom; and, thus far, the Temple resembles an Egyptian edifice.

hand of Buonaroti. Returning hence, and then descending a narrow flight of steps into a deep ravine, I reached *the Grotto of the Sirens*; somewhat similar to that of Neptune; and beheld the third fall of the Anio^s. I then re-ascended to the Temple of Vesta; and having ordered a donkey to attend, in case any one of the party should be tired with walking, I set out for *the circular Terrace*, which exhibits the small Cascades to great advantage, and makes a round of about four miles. While pursuing this tract I passed, on the right, *the Villa of Quintilius Varus*; observing *Reservoirs* which probably belonged to the Baths of the Villa; while, on the left, I had a distant prospect of *the Cathedral*, which is only remarkable for standing on the site of *the Temple of Hercules*. Having crossed the *Ponte del Aquoria*, an ancient Bridge in high preservation, I visited an edifice similar in shape to the Temple of Minerva Medica at Rome, and equally well preserved. It is called *Tempio della Tossa*; but whether because originally consecrated to Tussis, the coughing God, or because it was the sepulchre of the Tossie Family, seems uncertain. Hence I proceeded, on *the ancient Via Valeria*, to *Mecænas's Villa*; the ruins of which prove that it must have been vast and magnificent: and the part through which the *Via Valeria* passes, is well preserved and very interesting. Near this Villa are curious rocks consisting of petrifications; and opposite to it is *the site of the Villa of Sallust*, called, by some persons, *that of*

Horace; but his Villa was ten miles distant.

Having passed *the site of the temple of Hercules*, to which Mecænas's domain extended, I walked through *the Garden of the Villa d'Este*, which contains Water-Works, called *the Girandola*, a Fountain embellished with a colossal statue of the Tiburtine Sibyl, and another Figure representing Tivoli. *The Villa* contains Ceilings painted by Zuecari, Muziano, &c.; but they have suffered cruelly from neglect. Hence I returned to the inn; dined there; and afterward drove back to Rome in four hours.

Persons who wish to see the remains of *the Claudian Aqueduct near the Convent of S. Cosimato*, should sleep at Tivoli; and then set out early next morning, upon donkeys, or mules, for the above-named Convent; which stands on a cliff, overhanging a deep and narrow valley, through which flows a stream that, from being considerably obstructed in its course, by fragments of rocks apparently fallen from the surrounding precipices, is broken into beautiful cascades. Here, where the Claudian Aqueduct crossed the river, one arch remains: and some of *the subterranean part of this Aqueduct*, which was carried through the centre of several mountains, may be seen buried *under the Convent Garden*, and as perfect as if just finished; not even the plaster having suffered from time. The mountains of S. Cosimato are formed of the same tartareous deposition with those of Tivoli. *Horace's Villa*, and *Sabine farm*, are three miles dis-

.(s) The steps and path leading to the Grotto of the Sirens are dirty and unfit for Ladies.

tant from the Convent; but so little now remains of the Villa that its foundations cannot easily be traced^t.

FRASCATI.

I hired, at the latter end of April, an open carriage with six places and four horses, paying eight scudi; and was enabled, by setting out early, to accomplish this excursion with great ease in one day.

Twelve miles distant from Rome, and near the site of the ancient *Tusculum*, stands Fraseati; and the most interesting objects in the direct road thither, (which is a tolerably good one,) are the *Sepulchres of Genesius Marcianus*, and *Lucius Valerius Corvinus*.

On my way to Frascati I visited *Grotto-Ferrata*; which lies but little out of the direct road; and whence to Frascati, about one mile and a half in distance, the drive is delightful. On turning off for Grotto Ferrata I found the road rough at the commencement; but not dangerous; and after proceeding about a quarter of a mile I found it perfectly good. Grotto-Ferrata, usually denominated, the site of Cicero's *Tusculanum*, was, in times past, a celebrated Convent, founded by S. Nilus of the Order of S. Basil, and subsequently fortified with high walls, and gates of iron, from the latter of which its present name is derived. The Church contains a *Chapel* consecrated to S. Nilus, and adorned, by Domenichino, with beautiful Frescos, uncommonly well preserved. The

most celebrated of these Frescos are, S. Nilus praying for rain—Rain descending—S. Nilus meeting the Emperor Otho III.—(In this picture Domenichino has represented himself, clothed in green, and holding the bridle of the Emperor's horse; with Guido leaning on the horse, and Guercino behind Guido.) The *demoniac Boy*, deemed one of the finest pictures existing!!!—Saints Nilus and Bartolomeo praying to the Madonna—and an Architect shewing the plan of the Convent to S. Nilus. The altar-piece is by Annibale Caraeci—the *Salutation*, and all the other Frescos on the walls, and in the cupola, are by Domenichino.

An apartment up stairs contains part of a Frieze, said to have been found in Cicero's Villa, and representing a Greeian General speaking to an Officer and a Soldier who are bringing a wounded Man into his presence.

From Grotto Ferrata, where my carriage waited while I saw the Chapel of S. Nilus, &c., I drove to the *Belvedere*, at Frascati, a handsome Villa, beautifully situated, and embellished with waterworks. In this Villa, I was permitted to eat a cold dinner which I had brought from Rome; and here I dismissed my carriage, ordering it to return for me in four hours. After dinner I procured a Cicerone, to shew me the way to *Tusculum*; and under his guidance took a delightful, and, generally speaking, a shady walk, through the *Belvedere-domain*, to the *Villa Ruffinella*, (supposed, by some an-

(t) Travellers usually pay at La Sibilla, at Tivoli, for dinner, per head, seven pauls—tea, two pauls—breakfast, two pauls—beds, each three pauls—servants each,

per day, three pauls—and donkeys each, three pauls. It is impossible to procure good wine, or good water, at either of the inns.

tiquaries, to have been the site of Cicero's Villa,) thence proceeding to Tusculum, where I discovered remains of a small Theatre; a small Amphitheatre, quite perfect, so far as it has been excavated; (for, owing perhaps to an earthquake, the arena is buried in vegetable mould;) Reservoirs for water; remains of what appears to have been the ancient Road from the Villa Ruffinella to Tusculum; together with Inscriptions, &c. &c. The distance from the Belvedere to Tusculum is about two miles and a half; the ascent continual, but not steep. From Tusculum I walked back to the Belvedere; thence proceeding, in my carriage, through Frascati to Rome^u.

PALESTRINA.

Palestrina, the ancient Præneste, about twenty-five miles distant from Rome, is well worth notice; both on account of its *Cyclopian Walls*, and the *Temple of Fortune*, erected here by Sylla, and afterward repaired and embellished by Adrian; and of which, considerable remains may be traced, though the modern town is built on its foundations.

The road to Palestrina is, generally speaking, ancient pavement, remarkably well preserved; especially the latter part. Specimens of Cyclopian Walls^x present themselves just within the town of Palestrina, and likewise on the ascent leading toward the Citadel. The Temple of Fortune seems to

have consisted of two parts; the lower being called *Fortuna Primigenia*; and the higher, *Fortuna Prænestina*; and, judging by its remains, (the most interesting of which may be traced at the Seminario, near the Cathedral,) it must have been very large and magnificent. Some parts of the Walls, belonging to the first and second Terrace of this Temple, display specimens, quite perfect, of ancient Roman stone-work, called *Opus incertum*; while other parts resemble the Etruscan walls of Fiesole; and others exhibit specimens of reticulated brick-work. There are three Terraces; and, under the lowest, magnificent Reservoirs for water. The lower Temple, which stood on the middle Terrace, was embellished with a celebrated Mosaic Pavement, supposed, by Winckelmann, to represent the arrival of Menelaus in Egypt. Ruins of an ancient Lighthouse may be discovered on the middle Terrace; and, on the uppermost, is the Palazzo-Barberini, whither the Mosaic Pavement has been removed, and where it may now be seen. On the summit of the hill, above the Temple, was the Citadel of Præneste, encompassed by Cyclopian Walls, still in high preservation, and commanding a very extensive prospect. In the environs of the modern town are remains of the *Villa of Antoninus Pius*, (where the Braschi-Antinous was found;) and a picturesque Ruin, called the *Temple of Vesta*, and probably erected by Adrian; as

(u) I gave, to the Custode of the Villa-Belvedere, five pauls for the use of an apartment to dine in; and two pauls for exhibiting the water-works: and to the Cicerone who accompanied me to Tusculum, I gave four pauls.

(x) These Walls, composed of smooth angular stones, skilfully joined together

without cement, are by some authors attributed to the Pelasgi; but, be this as it may, they are evidently the most ancient kind of stone-work used for surrounding towns and citadels of Italy and Magna Græcia: why they are called Cyclopian, seems doubtful; perhaps from κυκλεω, to surround.

its shape, in some parts, resembles a known production of his, the Temple (near the Colosseo) dedicated to Venus and Rome.

A pair of strong horses would take a light calash from Rome to Palestrina in about five hours and a half; and return in five hours; and the usual price, charged by Voiturins for going in this manner, is four scudi a day.

The Inn at Palestrina contains four small bed-rooms, with tolerably clean beds; and likewise furnishes good wine, pigeons, eggs, coffee, and milk. The Cicerone is very intelligent; and Travellers who dislike walking may procure donkeys.

ALBANO.

The distance from Rome to Albano is fourteen miles; and the road, generally speaking, excellent. Having already given some account of this road, I shall now content myself with saying, that, on the left, just before entering Albano, I passed what is denominated the Tomb of Ascanius; though supposed, by antiquaries, to be that of Clodius.

Albano, situated between Castel-Gandolfo and Aricia, stands on the site of Pompey's Villa, named *Albanum Pompeii*. Remains of an *Amphitheatre*, a *Reservoir*, and a *Prætorian Camp*, erected, perhaps, by Domitian, may be traced here: but the object best worth notice in this town is a small *Museum*, belonging to Sig. Giuseppe Carnevali; which consists of sepulchral Monuments, found under a bed of lava, in the vicinity of the ancient *Alba-Longa*. The shape of each of these sepulchral

Monuments is that of a vase; and within each of the Vases was found a small cinerary Urn of *terra-cotta*, containing ashes and bones, and made (as it is conjectured) in the precise shape of the huts of the aboriginal inhabitants of the spot^z. Each cinerary Urn exhibits unknown characters; and these sepulchral Monuments likewise have Doors with curious Fastenings. The cinerary Urn was placed in the centre of each Monument; and encircled with small *terra-cotta* Vessels (one to hold the sop for Cerberus, others for the purifying water, wine, oil, bread, incense, &c.) a Lamp, like those of pottery used now in cottages; a Stile passed through a Cancellor; Knives, and a Lance. After seeing this Museum, Travellers who have three hours to spare should proceed, through a beautiful and shady Path, to the hill which commands the *Lago-Castello*, or Lake of Albano; which is the crater of an extinct volcano, nearly six miles in circumference; and famous for particularly large and fine eels. *Castel-Gandolfo* stands on the top of the hill; and a beautiful Walk leads down to the Lake, where, in the water, remains may be seen of the ancient *Alba-Longa*. Here, likewise, is a subterraneous Canal, called the *Emissario*, one of the most extraordinary works of the ancient Romans; and said to have been made during the siege of Veii, in obedience to the Delphic Oracle. It measures about one mile and a half in length, and appears quite perfect. Another path, to the left of Castel-Gandolfo, leads back to Albano; and the Ilexes which shade this walk are some of

(y) The best Inn at Albano, namely, *La Villa di Londra*, furnishes good dinners, and tolerable beds, at reasonable prices.

(z) The Urns are shaped by hand, instead of being cast in a mould, like Grecian vases.

the largest in Italy^a. The Garden of the Villa-Barberini, at Castel-Gandolfo, comprises *the Ruins of Domitian's Villa*; and on the outside of the Gate of Albano, leading to Aricia, is *an ancient Tomb*, on the left, called *that of the Curatii*; though there does not seem to be any ground for this assertion^b.

The air, both at Albano and Aricia, (one mile distant,) is less oppressive during summer, though perhaps not more salubrious, than that of Rome; and the country is beautiful: private lodging-houses may be procured at each place; and a public carriage goes three times a week, during summer, from Rome to Albano; the fare, for going, being five pauls, and the same for returning.

I will now close this Chapter with what seems to me the present character of the Romans.

This people, taken collectively, neither possess the mildness of the Tuscans, nor the good-humoured buffoonery of the Neapolitans. The nobility seldom trouble themselves to attain deep erudition; but are polite and very kind to Foreigners. Gentlemen belonging to the Church and Law are usually well-informed: it is, however, remarkable, that the most learned of these are not, generally speaking, Romans by birth.

(a) Persons who do not choose to walk, may hire a donkey for three pauls, including the *buona-mano* of the man who leads it. The Albano-Cicerone expects four or five pauls; and the Cicerone at the Emisario two, if he find lights.

(b) According to some opinions, the py-

Tradesmen of the first class seldom impose on foreigners; but the populace are frequently prone to exaction, passionate, and sometimes revengeful: they likewise retain much of their former haughty character; and the inhabitants of Trastevere, said to descend from the ancient Romans, are not only brave to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin.

A gentleman told me, he lodged in the house of one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy and respectable German: but, notwithstanding these advantages, the lover received a rude and positive refusal from the mother of the girl. My acquaintance, surprised at this behaviour, asked the mother, why she acted so imprudently?—"Your daughter (continued he,) is wholly unprovided for; surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy man." "Rejoice in uniting her to a Foreigner—a Barbarian!" (exclaimed the woman.) "No:—and were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart."

ramids upon the top of the monument in question are allusive to Egypt; and indicate that the edifice was erected in honour of Pompey. The Curatii had monuments erected to their memory near the Fossæ Clæiæ, where they fell.

CHAPTER X.

NAPLES.

Country between Rome and Naples—Genzano—Velletri—Cora—Pontine Marshes—Terracina—Fondi—Itri—Cenotaph of Cicero—Mola—Gaëta— Minturnum—Garigliano—S. Agata—Capua—Naples—Situation of that city—Bay—Ancient Light-houses—Size and population of Naples—Villa-Reale—Studii Publici—Quadrangle—Gallery of ancient Sculpture—Apartments up-stairs—Palazzo-Reale—Chiesa di S. Ferdinando—Castel Nuovo—Castello dell Uovo—Chiesa di S. Maria del Parto—di S. Brigida—di S. Giovanni de' Fiorentini—di l'Incoronata—della Pietà de' Torehini—di S. Maria Nuova di Monte-Oliveto—di Gesù Nuovo—di S. Chiara—di S. Giovanni Maggiore—del Salvatore—di S. Domenico Maggiore—dello Spirito Santo—di S. Maria della Sanità—di S. Giovanni a Carbonara—de' S. S. Apostoli—Arcivescovado—Liquefaction of the blood of S. Gennaro—Chiesa di S. Filippo Neri—di S. Paolo Maggiore—di S. Maria Maggiore—di S. Pietro à Majella—Cappella di S. Severo—Chiesa di S. M. Annunziata—di S. Maria del Carmine—di S. Martino de' Certosini—Castello di S. Elmo—Palazzo-Berio—Albergo de' Poveri—Theatres—Promenades—Market built by the French—Monument to the memory of Eustace—Water—Climate—Society—Hotels, and Lodging-houses—Character of the Neapolitans—List of Objects best worth notice, as they lie contiguous to each other.

BEFORE I enter upon a description of Naples, I will give a short account of the country through which we passed, on our way thither.

The road to Albano has been already described; I shall therefore say nothing on this subject; but merely observe that Travellers, going to Naples, might easily see every thing worth notice at Albano, by making a stop of three hours and a half at the last-named town, which they must necessarily pass through on their way.

Aricia, one mile distant from Albano (as has been already mentioned,) is beautifully situated on the *Via Appia*; and contains a handsome Church. Four miles hence is *Genzano*, pleasantly placed near the Lake of Nemi, in a country which produces good wine. The Festival of Flora, which takes place during the month

of June, at Genzano, merits notice; the ground, at this festival, being covered, for a considerable extent, with a beautiful mosaic work of flowers; many of which are gathered several weeks before; and yet so exquisitely preserved as to appear unfaded. In the neighbourhood of Genzano is the site of the ancient *Lavinium*; and not far distant, on the seashore, lies *Pratica*, the ancient *Laurentum*, where *Æneas* is said to have landed, when he came to Italy. Six miles from Genzano is *Velletri*, once a considerable town belonging to the Volsci, and celebrated for being the country of Augustus, whose family resided here; though it is supposed that he was born at Rome. The *Palazzo-Lancellotti* at Velletri is now converted into an Inn, which contains thirty beds, and particularly fine water^d. The

(c) *The Albergo Reale*.

(d) Wholesome water cannot be procured between Velletri and Terracina; and there-

fore Travellers usually take a supply from the former town.

situation of this Palazzo is delightful; and its marble staircase merits notice; but the Post-house is a much more comfortable Inn. Nine miles hence, though not in the high road, lies *Cora*, an ancient town of Latium, which contains ruins of *two Temples*, the one consecrated to Hercules, the other to Castor and Pollux: and persons who have leisure would do well to visit them. From Velletri to *Torre de' tre Ponti*, on the Pontine Marshes, the country is pretty; and on a height, not very distant from the road, stands Piperno, anciently *Privernum*, a Volscian city*.

Between Tre Ponti (anciently *Tripontium*,) and Terracina lie the Pontine Marshes, (*Palus Pomptina*,) computed to be about twenty-four miles in length, and varying from six to twelve miles in breadth. Appius Claudius seems to have been the first person who undertook to drain them: Cethegus and Cæsar continued the work; which, during the middle ages, was repaired by Cecilius Decius, at the command of Theodoric. Boniface VIII. was the first Pope who began to drain these noxious swamps. Martin V., before his accession to the pontifical Chair, was employed to carry on the business; and succeeded wonderfully, by making a Canal, called Rio-Martino. The Princes of the House of Medicis, and, after them, Sixtus V., made new Canals: succeeding Popes followed a similar plan; till, at length, Pius VI. nearly accomplished this benevolent work; forming on the

foundations of the Via Appia, which were long hidden under water, a road justly esteemed one of the best in Europe; and draining the swamps so judiciously as to render them capable of being cultivated. French Engineers pursued the same wise measures; and Pius VII. is at length putting the finishing stroke to this Herculean labour; which has so essentially purified a tract of country, whose gales, in former times, were fraught with death, that but little danger is to be apprehended from travelling through it now, except during the prevalence of the dog-star.

I would, nevertheless, advise Travellers in general, and particularly Invalids, neither to pass the Pontine Marshes with an empty stomach, nor till after the sun has been up an hour. The dew which immediately precedes sunset should likewise be avoided; and the inclination to sleep, which almost every Traveller feels while breathing this air, should be *strenuously resisted*.

At one of the western extremities of the Pontine Marshes is the mouth of the river Astura; and, beyond that, Capo d'Anzio, the ancient *Antium*: while at the other western extremity rises Monte Circello, the Headland of Circæum, immortalized by Homer. Beyond the Marshes, in a beautiful situation, stands *Terracina*, the approach to which is particularly fine: it was originally built by the Volsci; and called by them *Anxur*; but the Greeks afterward called it *Traxina*; whence comes the modern name of Ter-

(e) There is a post-road from Velletri to Sermonetta (the spot, according to some opinions, called by S. Paul, *Tres Tabernæ*), Case-Nuove, Piperno, Maruti, and Terracina.

(f) *Tre Ponti* is a very bad inn; where,

however, it might be possible to dine better, perhaps, than at Mesa, the ancient Station *Ad Medias*, or half-way house; and where, on each side of the entrance to the inn, if such it may be called, is an ancient Millary.

racina. Here are considerable remains of antiquity ; and persons who have two leisure hours should inquire for the Cicerone, who is always in attendance at the Inn, and accompanied by him visit *the Cathedral*, supposed to have been built on, or near, the site of a Temple dedicated to Apollo. The portico of this Church contains a Sarcophagus with an Inscription in honour of Theodoric, first King of Italy ; and the Baldacchino is supported by four Corinthian Columns of Parian marble, taken from the Temple of Apollo ; considerable remains of which may still be traced, near the Cathedral. On the brow of a high hill above the Cathedral are ruins called by some persons *Theodoric's Palace*, and by others, who judge from Virgil's description, *the Temple of Jupiter Anxur* : but, be this as it may, the only vestiges discernible now, are *the subterranean part, with a low square building above it*. The temple of Jupiter Anxur was erected by order of the Consul Posthumius, after the designs of Vitruvius Pollio. On the way to this spot stand *the ancient Walls of Anxur, remains of Reservoirs, Tombs, &c.* ; and here likewise is a magnificent view of Monte Circello, and the Bay of Naples. The Inn at Terracina^h stands beyond the town, and near *the ancient Port*, made by Antoninus Pius ; which, though now choked up with mud, is well worth notice. An endless variety of beautiful flowers and shrubs adorn the rocks beyond Terracina ; be-

tween which town and a building called Torre de' Confini, the road passes near a pestiferous Lake. Torre de' Confini divides the patrimony of S. Peter from the Kingdom of Naples ; and five miles beyond the entrance to the Neapolitan territories is *Fondi*, a small town on the Via Appia, which constitutes its principal street : it once belonged to the Aurunci, a people of Latium ; and, in the year 1534, suffered cruelly in consequence of an attempt made, one night, by Hariaden Barbarossa to seize the beautiful Julia Gonzaga, Countess of Fondi, with a view of presenting her to the Grand Signior. Julia, however, being roused from sleep by the clamours of her people at the approach of the Turks, sprang from her bed, leaped out of window, and escaped to the neighbouring mountains : while Barbarossa, being thus disappointed of his prize, revenged himself by pillaging and destroying the town, and carrying many of its inhabitants into slavery. Fondi exhibits considerable remains of Cyclopiian walls. The air here is deemed unwholesome, owing to the above named Lake. Eight miles from Fondi stands *Itri*, a large village also built on the Via Appia, in a country abounding with vines, figs, and lentisks, which last produce gum-mastic. Here are remains of a Cyclopiian tower. On the right, about a quarter of a mile from Mola, is an ancient edifice, in good preservation, supposed to be *the Cenotaph of Cicero*, placed on the spot where he was murdered,

(g) Antiquaries assert, that the ruins of Theodoric's palace, and the Temple of Jupiter Anxur, may both be traced on this height above Terracina.

(h) This inn may be called good, in point

of size and accommodations ; but when its master is absent, which frequently occurs during the prevalence of *Mal' aria*, the waiters are uncivil and imposing.

while endeavouring to escape from his enemies. *Mola*, the ancient *Formiæ*, eight miles from Itri, is approached by a road commanding beautiful scenery; and contains an inn, called *La Villa di Cicerone*, which is large, and charmingly situatedⁱ; and exhibits in its Garden Ruins of what is denominated *Villa-Formianum*; but probably that Villa was further removed from the sea, and near the Cenotaph of Cicero. *Mola* commands a fine view of Gaëta, five miles distant, and, according to tradition, founded by Æneas in honour of his Nurse, Caieta. Persons who have leisure would do well to employ a few hours in seeing this town; which contains ten thousands inhabitants, and some antiquities that merit notice. Its Port was either constructed, or repaired, by Antoninus Pius: and the Baptistery of its Cathedral is adorned with a *basso-relievo* bearing the name of Salpion, an Athenian sculptor, and representing Ino, consort of Athamas, King of Thebes, sitting on a rock and hiding one of her Children in her bosom, to save it from its Father's fury. Here likewise on the summit of the hill, above the town, is a building called *Torre d'Orlando*, and supposed to be the Mausoleum of Munatius Plancus, the Founder of Lyons. But to return to the high road. Six miles from *Mola*, are *considerable remains of an Aqueduct*,

a *Theatre*, &c.^k; which probably belonged to the ancient town of *Minturnum*: and close to these ruins flows the Garigliano, anciently the *Liris*; and, in former times, the boundary of *Latium*; which is now called the Campagna di Roma^l. A marsh in this neighbourhood was the spot to which Marius fled, when he fell into the power of the Magistrates of *Minturnum*. Crossing the Garigliano on a bridge of boats, we proceeded to *S. Agata*; where the Inn, though not large, is rendered comfortable by the civility of its master. *S. Agata* is pleasantly situated near Sessa, a small town supposed to be the ancient *Suessa Auruncorum*, to which there is a beautiful Walk, over a magnificent Bridge, from the inn at *S. Agata*. The *Via Appia* passed through *Suessa*, where there are other antiquities. The road from *S. Agata* to *Capua*, sixteen miles distant, traverses rich vineyards and corn-fields. The approach to *Capua* is handsome; but the modern town, built on the banks of the *Volturno*, anciently *Volturnus*, and about one mile and a half distant from the Ruins called ancient *Capua*, is, judging by the report of Strabo and Florus^m, very unlike the latter; as, instead of being one of the most splendid cities of Europe, it is ill-built, dirty, and devoid of any object particularly worth notice. The road from *Capua* to *Naples*, a distance of fif-

(i) There are two other inns at *Mola*, *The Post-house*, and *The Albergo Reale*; both of which, though inferior to the *Cicerone* with respect to situation, are, in accommodations, superior.

(k) In order to obtain a good view of this Theatre, it is necessary to get out of your carriage, and walk round to the back part of the building.

(l) The whole of what is now denomi-

nated *Italy*, between the *Liris* and the extremity of *Calabria*, appears to have been, during the reign of *Nero*, called *Magna Græcia*.

(m) These Authors describe *Capua* as particularly magnificent. Strabo says, it derived its name from *Caput*, because it was one of the capitals of the world; and Florus ranks it with *Rome* and *Carthage*.

teen miles, is one continued garden, but exhibits no view of the bay, and scarce any of the cityⁿ.

The Via Appia is kept in excellent condition throughout the Ecclesiastical territories: but, near S. Agata, and within a few miles of Capua, proper care has not lately been taken to replace loose stones. Between Capua and Naples the road is excellent.

Naples, in Italian Napoli, seems, at first sight, to be universally considered as the most captivating city of Italy; owing to its immense number of inhabitants, magnificent quay, and beautiful situation: this first impression, however, sometimes wears off; while the bad taste which pervades almost every building, induces scientific Travellers to prefer Rome, even in her present mutilated state, to all the gaiety of Naples. This latter city is so ancient that it seems scarce possible to pierce through the clouds of obscurity which envelop its origin: Tradition, however, reports that it was founded by an Argonaut, thirteen hundred years before the Christian æra; and afterward peopled and enriched by Greek colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of *Parthenope*; an appellation bestowed by the Phœnicians, in consequence of its charming situation. Near *Parthenope* stood another city, called *Paleopolis*, from being so old that its origin was ascribed to Hercules: and when *Parthenope* was destroyed by her jealous neigh-

bours, the people of Cumæ, and afterward rebuilt in obedience to an oracle, the new city was called *Neapolis*, to distinguish it from the old one, called *Paleopolis*, till, at length, both were joined together by Augustus. Naples, however, still retained her Grecian manners, customs, and language; and even to the present day retains them, in several parts of her territories. This city is built on the acclivity of a tufo mountain, at the extremity of a Bay nearly thirty miles in diameter (called, by the ancients, *Crater Sinus*;) and sheltered on the right by the Promontory of Miseno, and on the left by that of Sorrento: while the lofty island of Capri, rising in its centre, acts like an enormous Mole to break the force of its waves. Nothing can be more magnificent than the city of Naples when viewed from this bay, whence all its buildings present themselves to view, rising amphitheatrically, till crowned by the sombre Castle of S. Elmo. Stretching to the Promontory of Sorrento, on one side, lie Portici, Resina, Torre del Greco, Torre del Annunziata, Vesuvius, Pompeii, Castel-a-mare, and Vice; and extending to the Promontory of Miseno, on the other, Pozzuoli, Nisida, and Baia. The bay of Naples was once much larger than it is at present; as appears from the situation of two ancient Lighthouses; both of which now, are actually in the heart of the city. Ruins of the most ancient may be seen behind the church of

(n) Between Capua and Naples, in the town of Aversa, there is an excellent Lunatic Asylum, called *The Maddalena*: this edifice, which is spacious and elegantly clean, has belonging to it a large garden and a handsome church: and that persons who are sent to this Asylum may be pleased with its outward appearance, the grates of

every window are shaped and painted to represent flower-pots filled with flowers. The attendance here is particularly good; and the utmost gentleness and indulgence are practised toward the patients; each of whom pays fifteen ducats per month; for which sum they live comfortably. The *Maddalena* accommodates five hundred patients.

S. Onofrio de' Vecchi; the other stood on the site of Gesù-Nuovo. Naples is nine miles in circumference; and contains nearly three hundred and eighty-two thousand inhabitants: but the only parts of this city calculated to arrest the attention of Foreigners are the Strada-Toledo, the Largo del Palazzo, and the Chiaja, which comprehends a public Garden, called the Villa Reale, and considerably more than half a mile in length; extending, on the margin of the bay, from the Chiatamone toward the Grotto of Posolipo. This garden is adorned with luxuriant trees, shrubs, flowers, and modern statues; and in its centre stands the celebrated antique Group, called *Il Toro Farnese*; which was originally brought from Rhodes to Rome, and removed thence to Naples: it represents Amphion and Zethus, the sons of Lycus, King of Thebes, tying Dirce by the hair of her head to the horns of a Bull; and is supposed to have been formed from one solid block of marble, by Apollonius and Tauriscus, about two hundred years before the Christian æra. This group was found, cruelly mutilated, in Caracalla's Baths, and restored by Battista Bianchi of Milan. The head of the bull, and the upper part of the figure of Dirce, are modern: the trunks alone of the figures of Amphion and Zethus (one leg excepted) are antique: but the statues of Antiope, and the young man seated, are nearly in their original state^o.

Among other objects of interest at Naples are the following.

(o) According to some opinions Amphion and Zethus were represented by the Rhodian artists, as endeavouring, by command

Studii Publici. This University was erected by the Viceroy Ferdinando Ruiz de Castro, Count de Lemos, according to the designs of M. G. Fontana; and opened in 1616, by Don Pedro de Castro, son and successor to the Count. During 1790, Ferdinando I. removed the University to the Convent of Gesù Vecchio; and converted the edifice built by the Count de Lemos, into a royal Museum; which is now enriched with the antiquities found at Minturnum, ancient Capua, Herculaneum, Pompeii, Stabiae, Nuceria, and Pæstum; together with the collection of paintings that once adorned the Palace of Capo di Monte: and this Museum, to which his Neapolitan Majesty has given the name of *Borbonico*, may now be considered as the finest in Europe, with respect to Grecian antiquities.

The *Quadrangle* contains a colossal statue of Alexander Severus—ditto of Flora—ditto of the Genius of Rome—and ditto of Urania: and the *Staircase* is adorned with a Lion in Carrara marble, and two statues in Greek marble, taken from Herculaneum. Surrounding the Quadrangle are the Academies of Sculpture, Painting, and Architecture, and the apartments appropriated to antique Statues, &c.

First division of the Gallery of ancient Sculpture. No. 14, a lustral Basin from Herculaneum—15, bust of Ptolemy-Soter—16, a Warrior seated—18, a Gladiator!—20, equestrian statue of a Roman Warrior—22, a Sportsman—24, Pyrrhus, from Herculaneum

of Antiope, their mother, to seize the bull, and set Dirce free.

—26, group of two Men cutting up a Pig—27, bust of a Female—28, an Amazon on horseback—30, a wounded Gladiator!—32, a Wrestler, from Herculaneum—34, a Wrestler, restored as a Gladiator!!—35, a Gladiator—36, another Wrestler, restored as a Gladiator—37, a Gladiator!—38, bust of Gallienus!—39, Jove, in *terra-cotta*, from Pompeii!—42, a young Roman Lady, from Herculaneum—44, Marcus Nonius Balbus, Proconsul and Patron of Herculaneum—45, a dead Amazon—47, a Daughter of M. N. Balbus, from Herculaneum!—49, the Mother of Balbus, from Herculaneum—52, another of the Balbi-family!—and 54, M. N. Balbus, both from Herculaneum—56, a Bust!—57, a young Lady, probably one of the Balbi-family, from Herculaneum—58, bust of a Philosopher—59, Juno, in *terra-cotta*, from Pompeii!

Second division of the Gallery.

62, equestrian statue of Marcus Nonius Balbus, jun., in Greek marble, from Herculaneum!!!!—63, ditto of Marcus Nonius Balbus, sen., likewise taken from Herculaneum; but, being found in a mutilated state, it has been restored!!!—67, group of Apollo with a Swan!!—68, small statue of Jupiter-Serapis, found in his temple at Pozzuoli!—70, group of Ganymedes and the Eagle!—77, bust of the Indian Bacchus—79, ditto, from Herculaneum—81, small statue of a Priestess, from Herculaneum—82, Minerva—83, small statue of a Priestess of Diana, from Herculaneum—84, bust of Minerva!—86, Ceres—87, bust of

Minerva, from Herculaneum—92, Apollino, from ditto—94, small statue of Æsculapius—96, group of Bacchus and Cupid!!—97, the celebrated colossal Hercules of Glycon, found at Rome, in Caracalla's Baths, and deemed one of the finest statues extant; it represents Hercules previous to his deification!!!!—98, group of Venus victorious and Cupid, from ancient Capua!—99, bust of Cybele, from Herculaneum—100, Juno—101, bust of Minerva, from Herculaneum—102, Minerva, a fine Etruscan work, from Herculaneum!!—103, group of Faunus and the Infant Bacchus!!—107, bust of the Indian Bacchus—109, bust of Jove—110, Diana-Lucifera—118, Minerva!!—120, Bacchus—122, Euterpe.

Third division of the Gallery.

123, a lustral Basin, found in the Temple of Isis, at Pompeii!—124, Agrippina, the mother of Nero, seated P!!!!—125, another lustral Basin, found in the Temple of Isis, at Pompeii!—127, bust of Nerva—128, ditto of Antoninus Pius—130, Trajan, sen.—131, bust of Septimius Severus—132, Antonio the younger—133, bust of Galba—134, colossal bust of Titus!—138, Trajan's Sister—139 bust of Tiberius—142, colossal bust of Antoninus Pius!—144, Lucilla—148, Tiberius—149, a Bust!—150, bust of Caracalla—151, Tiberius—153, colossal statue of Claudius seated, from Herculaneum!—155, Trajan, from Minturnum!!—156, bust of Lucius Verus—157, Statue of ditto!—159, Caligula, from Minturnum!—161, a magnificent porphyry Basin, supposed to have been used

(p) Agrippina seems to be represented at the moment when told, that her unnatural son dooms her to death. The mild, pathetic, deep despair, expressed throughout the

whole of this charming statue, proves that Sculpture, when carried to its utmost height of excellence, can move the passions even more than does the finest poetry.

as the lustral Vase in a Temple, dedicated to Æsculapius—162, colossal bust of Cæsar!—163, statue of ditto—164, bust of Marcus Aurelius—165, Statue of ditto!—166, bust of Adrian—167, Lucius Verus!—169, colossal statue of Augustus, seated, from Herculaneum!—170, bust of Caracalla!—172, bust of Adrian!

The open Court, adjoining to the Gallery of ancient Sculpture, contains various Antiquities; among which are several statues, found in Herculaneum; Corn-mills of lava, which were brought from Pompeii; a Machine for bruising olives, in order to make oil, (also of lava, and brought from Pompeii,) together with Diotæ of *creta-cotta* and *terra-cotta*.

Hall of Flora. 200, colossal statue of Flora, found in Caracalla's Baths at Rome!!!! (According to some opinions this chef-d'œuvre of the Grecian chisel does not represent Flora, but Hope, or one of the Muses.)—201, the *Torso Farnese*, attributed to Phidias, and supposed to have represented Bacchus!!!—202, a *Basso-rilievo* representing Bacchus intoxicated!—203, Fragment, from ancient Capua, supposed to have been a Psyche; and attributed to Praxiteles!!!—205, a *Basso-rilievo* representing Orpheus, Eurydice, and Mercury; and supposed to be very ancient Grecian sculpture—207, a *Basso-rilievo* from Herculaneum!—208, *Bassi-rilievi*, one of which represents Scylla, the famous Promontory of Calabria—209, *Torso* of a Boy!—210, a *Basso-rilievo* representing Helen, Venus, Cupid, Paris, &c.!

Hall of Apollo. 212, a colossal porphyry statue of Apollo in his theatrical dress!—214, Isis—218, a Phrygian Slave—222, Apollo—

225, a Phrygian Slave—228, a Goat, in rosso antico, from Pompeii—229, bust of Marcus Aurelius!—230, Ceres—231, bust of Annius Verus—235, Diana of Ephesus, in oriental alabaster and bronze!—238, a small Egyptian statue of Isis in basalt, from Pompeii—239, and 240, Basin of bigio, with its Stand, from Pompeii—243, an Egyptian Priest, in basalt!—247, and 248, another Basin, with its Stand, from Pompeii—251, bust of L. Junius Brutus, from Herculaneum—252, small statue of Meleager, in rosso antico!

Hall of the Muses. 256, a large and beautiful Vase of Greek marble, adorned with *bassi-rilievi* relative to the education of Bacchus, and according to the inscription it bears, executed by Salpion, an Athenian sculptor—260, Clio, from Herculaneum—261, small statue in *terra-cotta*, representing an Actor masked, and dressed for the stage, from Pompeii!—262, Terpsichore, from Herculaneum!—263, Mnemosyne, from ditto!—264, Apollo seated—265, Minerva!—266, Melpomene, from Herculaneum!—267, small statue in *terra-cotta* of an Actress, masked and dressed for the stage, from Pompeii!—268, Erato, from Herculaneum—273, Urania, from ditto!—275, *basso-rilievo*, representing seven female Figures, from Herculaneum—276, Caliope!—277, Euterpe!—and 281, Thalia; all three from Herculaneum—282, a small statue of Apollo, from Pompeii!—283, *Relievo*, representing four Figures!!—284, Polyhymnia!

Hall of the Venuses. 287, Adonis!—288, Venus, attributed to Praxiteles, and called "*Venere Callipiga*," the rival of the Venus

de' Medici: there is, however, an unpleasant expression in the countenance of the former, from which the latter is exempt!!!—289, statue called "*Venere genitrice!*"—295, Cupid, supposed to be an ancient copy of the celebrated Cupid of Praxiteles—296, Statue called "*Venere accovacciata!*"—299, the marine Venus!—304, a small statue of Venus seated, from Pompeii!—307, Bacchus, in the character of an Hermaphrodite!

Hall of Hercules. 311, a Herma, from Herculaneum—312, herma of Euripides, from ditto—314, bust of Marius—318, Jupiter-Stator seated, from Cuma!—323, bust of Marcus Brutus—324, herma representing Homer—325, herma of Socrates!

Hall of Atlas. 326, Atlas supporting the celestial globe—327, and 328, lustral Basins, from Pompeii!—331, bust of Antisthenes!—332, Homer, from Herculaneum—333, bust of Eschines, from ditto!—334, bust of Periander, from ditto!—335, bust of Socrates—336, bust of Euripides—337, bust of Lysurgus—338, Sylla, from Herculaneum—340, bust of Solon—342, bust of Zeno, from Herculaneum—343, bust of Anacreon—344, a Philosopher, from Herculaneum!!—345, bust of Demosthenes, from ditto—350, bust of Zeno—351, statue supposed to represent Niobe—352, bust of Herodotus—353, bust of Lysias—354, same subject!—355, bust of Euripides—356, bust of Sophocles—357, small statue of Cicero, from Herculaneum—358, bust of Carneades!—359, bust of Plato, from Herculaneum—360, bust of Posidonius!!—363, Aristides, found in Herculaneum, and deemed one of the choicest

master-pieces of the Grecian chisel!!!!—364, bust of Socrates, from Herculaneum.

Hall of Antinous. 367, Antinous!—368, Vase, from Herculaneum—370, and 371, Candelabra—372, herma of Herodotus and Thucydides—373, a large Vase—377, a Consul, from Pompeii—378, bust of a Vestal!—381, a Bust!—382, bust supposed to represent the Indian Bacchus!—383, bust of Seneca—385, bust of Cicero, from Herculaneum—386, statue of Plenty, from Pompeii—387, bust of Claudius Marcellus—388, bust of Juba—389, bust of a laughing Faun—391, ditto!—392, bust of a Philosopher!—393, bust of Vespasian—394, colossal bust of a young Hercules—399, ditto of Alexander!—400, group of Electra and Orestes, from Herculaneum—401, colossal bust of Juno!—406, ditto!—412, bust of L.C. Lentulus—413, bust of Agrippina the elder—415, bust of a Female—417, bust, supposed to represent Terence, from Herculaneum—418, bust of Plato, from ditto—422, bust of Varro—423, a Sibyl!—424, bust of Homer!

Cabinet. 427, Hermaphrodite-Faun!!—428, group of a Love and a Dolphin—429, small statue of Diana, from Herculaneum!—432, small statue of Bacchus, found in the Temple of Isis, at Pompeii—433, Venus, from ditto—434, small statue of Isis, from ditto—442, small statue of a Faun, from Pompeii—444, small statue of Silenus seated, from Herculaneum!—454, bust of a Lady, from Pompeii—456, bust of a Faun, from ditto—459, bust of a Lady, from Herculaneum—465, small statue of a Faun, from ditto—467, small statue of a Philosopher seated—473, small statue of a

Youth, from Herculaneum—475, small statue of a Female.

The Gallery of ancient Sculpture likewise contains columns of precious marbles, found in Herculaneum, Pompeii, and other parts of Magna-Græcia.

Apartment on the ground-floor, containing Egyptian Antiquities. Among the most interesting things in this collection are, the statue of Isis, found in her Temple at Pompeii—an Isiac Table, and two Salvers on stands, also found there—a small statue of Pluto, found in the Temple of Serapis at Pozzuoli—beautiful small vases, Lachrymatories, and Incense-bottles—a Wine-cup—Egyptian Divinities and Mummies.

Apartment on the ground-floor, containing bronze Statues and Busts, chiefly found in Herculaneum. Left side. Statue of Mammius Maximus—statue of an Infant Hercules!—bust of Ptolemy-Apión!—statue of M. Calpurnius—bust of Seneca—half-length statue of Diana, from Pompeii—bust of a young Hercules—statue of Augustus!—small group of a Faun and a Youth, from Pompeii. (The eyes in both these statues are of silver; and the stand, which supports them, is beautifully inlaid with the same metal.) *Recess.* Head of Virgil's Horse, and several small bronzes; among which is a group supposed to represent Alexander and Bucephalus! *Left side continued.* Small statue, from Pompeii, of Apollo, with silver eyes—statue of Claudius Drusus—bust of Archytas—statue of a Satyr!—bust, called Plato!—statue of Nero Drusus—busts of Lucius Cæsar, Sappho, and Scipio Africanus—statue, called Antonia. *Right side.* Bust of Antinous in the character of

Bacchus—busts of Commodus, Sylla, Caracalla, Ptolemy-Alexander, Augustus, Democritus, Ptolemy-Philadelphus, and Ptolemy-Soter—statue of a Discobolus!—statue of Piety—statue of a Discobolus!—busts of Berenice, Heraclitus, Tiberius, Livia, and Lepidus—statue of an Actress—busts of Caius Cæsar, Ptolemy-Philometor, and Annius Verus. *Centre of the Apartment.* Statues of two Deer—statue of a drunken Faun reposing on a skin of wine!—statue of a horse, supposed to have adorned the Theatre at Herculaneum!—statue of Mercury seated!!—statue of Apollo, from Pompeii.

Another Apartment, usually locked up, though always opened when Travellers wish to see it, contains a beautiful little statue of Bacchus, found in Pompeii; a small Etruscan Diana, with a coloured border to her robe, found in Herculaneum; and a small Venus, lately found in Pompeii.

Apartments up stairs. On the landing-place there are three doors; and that on the left leads to the rooms where the Papyri, brought from Herculaneum, are unrolled. Though all these scrolls are so much scorched as to resemble tinder, yet some of them (about four hundred) have, by a most tedious process, been opened; and about ninety were found in a legible state. Among these are, fragments of a Latin poem, relative to the war between Anthony and Octavius—Epicurus upon Nature—a work by Polystratus—fragments of a work by Colotes—Philedemus upon Music and Rhetoric—and works which bear the names of Demetrius, Carniscus, Chrysippus, &c. The number of scrolls brought to the Museum is said to

amount to about seventeen hundred; but, of those not yet operated upon, about one hundred only seem sufficiently perfect to be capable of expansion. Thirty-nine years after the discovery of Herculaneum a considerable number of scrolls of Papyrus, owing to an excavation made in a garden at Resina, were discovered in a house supposed to have belonged to Lucius Piso.

The middle-door leads to the Library, which contains nearly an hundred and fifty thousand printed volumes, including several of the fifteenth century; and a large collection of precious manuscripts; among which are those of S. Thomas Aquinas, and the *Aminta* of Tasso. Here likewise is the *Uffizio* of the Madonna, illuminated by Giulio Clovio, bound in gold, and decorated with *bassi-rilievi*! and another book, called the *Flora*, which likewise contains *chefs-d'œuvres* in miniature painting!

Antiquities found in Herculaneum, Pompeii, Stabia, Capri, &c. First room. Cabinet of Gems. Here are Necklaces, Earrings, Brooches, and Gold Ornaments of almost every description. Camei and Intagli, among which is the celebrated Cameo, said to be the most precious work of its kind in existence; and representing the Apotheosis of the first Ptolemy on one side, and the head of Medusa on the other—two ancient Mosaics, one of which exhibits a *tympanum*, or tambarine, like those now used at Naples—four monochromatic Paintings on marble—a beautiful flying figure

of Victory, and several other Paintings, from Herculaneum and Pompeii—a collection of ancient Colours, used in fresco-painting—two Loaves—a Honey-comb—Fruits—Grain—and other Eatables, all burnt to cinders. *Second room. Ancient Glass.* Good Glass for windows—Vases of various shapes—Runners, not unlike those in present use—small Dishes, some of which are painted—Incense-bottles, supposed to have been Lachrymatories, till lately found with odoriferous gums remaining in them—large Bottles for medicines, found in an apothecary's shop at Pompeii, &c. &c. A glass Vessel, not yet (I believe) placed in this room, contains Rouge, similar to that worn at present. *Third room. Kitchen-Furniture*, consisting of Bronze Utensils, many of them lined and inlaid with Silver—marble Mortars—a Gridiron—a variety of elegantly shaped bronze Moulds for pastry—a portable bronze Stove—Boilers—Stewing-pans—Frying-pans, &c. *Fourth room.* Scales and Weights^q; the latter elegantly ornamented—a great variety of Lamps—a Lantern, glazed with horn instead of glass—Candelabra; some of which are particularly elegant—beautiful Steelyards—and a Basin of bronze inlaid with silver. *Fifth room.* Sacrificial Vases—a Wine-cup, shaped like a horse's head—sacrificial Knives—a Brush, supposed to have been used in sprinkling the purifying water, and like what Roman Catholic priests now use for a similar purpose^r—two

(q) The pound weight of Magna Græcia appears to have been like the present pound weight of Naples, between ten and eleven ounces: and the ancient steelyards, if I may so call balances made of bronze, resemble those now used at Naples in shape, though

far superior in beauty.

(r) Every ancient Temple contained a vase filled with purifying water, and placed, it is supposed, near the entrance: and with this water every person, who came to solemn sacrifices, was sprinkled.

Couches for the gods, exhibited at festivals called *Lectisternia*, and composed of bronze inlaid with silver!—a bronze Altar—two Chairs for the Priests—bronze Tripods; one of which is particularly elegant—Vessels for incense—a variety of other Vessels used in heathen temples; and a beautiful Vase lately found at Pompeii.

Sixth room. Right side. Several pieces of furniture employed in ancient Baths; among which are Scrapers for the skin, and elegant Essence-bottles—a child's toy, representing a Carriage—ancient Greek Armour—two Bells, for marking time—and another toy representing a Car.

Seventh room. Right side. Ink-stands, with remains of ink—Styles—Pens of cedar—a Case for Styles—Tablets—Letters for stamping bread; which letters appear to have been used in a manner so like printing, that one wonders such an invention should have escaped the Ancients—Mirrors of metal—surgical Instruments, but no lancets—Opera-tickets for the boxes and benches; the latter tickets being numbered to correspond with the numbers of the seats at the theatres—musical Instruments; namely, the Sistrum, Cymbal, &c.—Bells for cattle, precisely like those used at the present day—Dice—House-

hold-gods—an elegant portable Stove—bronze Door-cases—Nails—Screws—Locks—Keys—Latches—Bolts—Hinges, &c.—The two last-named rooms likewise contain Bridles—Stirrups—a Mosaic Table with beautiful Feet, from Pompeii—Rings—Necklaces—Ear-rings—Bracelets—Pins for the hair—ornaments called *Bullæ*, worn by young Patricians till they were allowed to assume the *Toga*—Silver Cups, Saucers, and Spoons; but no Forks^s.

Apartments containing sepulchral Grecian Vases, &c. The Pavements of these rooms were taken from Herculaneum, Pompeii, Stabiae, &c.; and are particularly beautiful. The collection of Vases is highly interesting. Those found in the tombs of the Rich are light-coloured, and exhibit paintings which usually represent mythological subjects: those found in the tombs of the Poor are dark-coloured, and quite plain^t. *The first room* contains a Table from Pompeii with beautiful Feet; and a Vase, the painting on which represents Orestes tormented by the Furies. Some of the most interesting paintings on the Vases *in the second room* are, the Sepulchre of Agamemnon—Hercules stealing the Tripod of Apollo—and an ancient Repast. A Widow bewailing the death of her hus-

(s) The Mirrors, Combs, Ronge, and other personal ornaments, belonging to this collection, were found in the tombs of females: the Arms, Armour, Papyri, and Styles, in the tombs of men: the Toys in the tombs of children: (I saw Tops, and a jointed Doll, found in a tomb;) and Kitchen-furniture was found in every tomb; as were Vases for wine, oil, &c.; so that by examining the abodes of the Dead, we have been taught the domestic œconomy of the Living who inhabited this earth from two to three thousand years ago. Dice, likewise, are continually found in ancient tombs.

(t) This distinction, however, could not

have subsisted in very remote ages, when pottery appears to have been made of materials black as jet, and beautifully polished; but not adorned with paintings. In a tomb, thirty feet under ground, at S. Agnello, a village situated in the Piano di Sorrento, a skeleton was lately discovered of a warrior, eased in armour, and supposed to have been one of the Phœnicians who colonised there. The armour is of a kind which announces no common person: but, nevertheless, the skeleton was surrounded with plain black vases, and incense bottles of plain red pottery. This tomb likewise contained a lachrymatory of oriental alabaster, and apparently of Egyptian workmanship.

band is likewise a common subject on these urns. The Vases in the *third room* exhibit paintings of Hercules killing the Centaur—an Egyptian Ceremony, &c. The *fourth room* contains models, in cork, representing the inside of two ancient Sepulchres; one of which exhibits a corse in the centre (with a piece of money in its mouth, and an incense-bottle on its breast^u) surrounded by lamps, vases for the purifying water, wine, oil, incense, &c.; and a dish for Cerberus's sop. The other, which is the precise representation of the inside of a Tomb found at Pæstum, contains a painting (the subject of which is a Combat;) four vases, a dish for Cerberus's sop, and the corse placed in the centre, with arms and armour by its side. This room likewise contains the model of an ancient public Cemetery at Naples. In the *fifth room* are several Vases embellished with paintings, which appear to represent Widows sacrificing; and two others, on the first of which is the story of Cadmus; and on the second the tomb of Agamemnon; Electra and Orestes being on one side, near the tomb; and on the reverse side Ægisthus and Clytemnæstra in the act of marrying. The subjects of some of the paintings on the Vases in the *sixth room* are, Hercules slaying the Sicilian King; with a beautiful ancient ear on the reverse side of the Vase—Achilles dragging Hector round the walls of Troy—the Olympic games—the same subject repeated—an ancient Repast, particularly

curious, because it exhibits the manner in which the Ancients drank—Hercules in the garden of the Hesperides, with a tree, and a serpent twined round it, very much like the modern representation of the Garden of Eden—Penelope in a ear, and the gods looking down upon her; together with a painting of *Pulcinella*, dressed as he now dresses on the Neapolitan Stage, except that instead of a half-mask, he has one which entirely covers his face. Here likewise are two ancient drinking cups; together with a small, but extremely beautiful Vase, on which is written, “The Lucretia.” In the *seventh room* are several particularly fine Vases, brought from Nola^v.

Apartments containing Easel-Pictures^w. Among the most admired paintings in these rooms are, the Magdalene!—a portrait of Paul III.—another picture representing Paul III., &c., but unfinished—Danaë!!—and a portrait of Philip II., all by Titian.—A Guardian Angel protecting a Child, by Domenichino!—the Magdalene, by Guercino!—S. Peter, by ditto.—A Pietà!—Rinaldo and Armida—Hercules between Vice and Virtue—Venus, a Faun, &c., all by Annibale Caracci.—A Pietà, by Agostino Caracci!—The Saviour dead!—an *Eccce Homo!*—the Marriage of S. Catherine—the Madonna and our Saviour with a Rabbit!—two colossal Paintings—and two small pictures, (one a Holy Family, the other a Madonna and Child,) all by Correg-

(u) It is not uncommon to find the breast of a corse surrounded by six or eight incense bottles.

(v) The earthen Vases of the Ancients were not consecrated to the Dead alone; but frequently used in sacrifices; (especially those made to Vesta; and likewise given, in very early ages, as prizes to the victors

at Grecian festivals. Earthen vases filled with oil were bestowed on the conquerors at the Panathenæa; and probably this sort of ware served also for domestic purposes.

(w) One of these rooms contains excellent Models, in cork, of the Temples, Basilica, &c., at Pæstum; and likewise of other ancient edifices in Magna Græcia.

gio.—Portrait of the Mother of Raphael—portrait of a Fencing Master!—the Holy Family—Leo x. between Cardinals Passerini and Bembo!—the Madonna and the Saviour—the Madonna, the Saviour, Elizabeth, and S. John!! all by Raphael. The adoration of the Magi, by Andrea da Salerno—Copy of the *Madonna della seggiola*, by Giulio Romano—portrait of Giulio Clovio, by himself—Alexander vi., by Sebastiano del Piombo—Holy Family, by ditto—Holy Family, by Andrea del Sarto—Bramante, and the Duke of Urbino, by ditto—the Assumption, by Fra Bartolomeo—the Madonna and our Saviour, by Leonardo da Vinci—S. John, by ditto!!—a large Landscape, by Claude!!—an Angel, by Schidone!—Charity, by ditto!!—a Head, by Vandyck—Lucretia—Vespucio—Columbus—and two laughing Children, all by Parmegianino.—The last Judgment, designed by Buonaroti, and coloured by one of his Scholars—two Heads, by Rembrandt—the Fall of Simon Magus, by Lodovico Caracci—and the Crucifixion, by Marco da Siena.

The Museo-Borbonico is usually open to the public every day, festivals excepted, from eight in the morning till two in the afternoon; and Foreigners usually give, to each Custode, from two to six carlini, according to the size of the party he attends, and the trouble he takes in explaining

(x) Persons who purchase FINATI'S excellent account of the gallery of sculpture are not expected to give any fee below stairs, except two carlini to the Custode of the rooms which contain the Egyptian Antiquities and the Bronzes; and Travellers who wish to dive deep into the Antiquities of Magna Græcia should endeavour to obtain an introduction to the Canonico Don Andrea di Jorio, who is not only a distin-

things: Foreigners, however, are not expected to repeat these fees every time they visit the Museum*.

Palazzo-Reale. This edifice, erected by the Count de Lemos, according to the designs of the Cav. Fontana, to whose taste it does honour, contains magnificent apartments handsomely furnished, and enriched with fine Pictures, namely, Tobias, his Son, and the Angel, by Guercino—Susanna in the Bath, by Lodovico Caracci—the Descent from the Cross, by Daniello da Volterra!—the same subject, by Annibale Caracci—Atlas, by Guido—Charity, by ditto—Cupid and Psyche, by Gherardo delle Notti—Charity, by Schidone—an *Ecce Homo*, by Correggio—the Madonna of Monte-Casino, by Raphael—and S. Peter and S. Paul, by ditto. This palace likewise contains a *Hall* hung round with Portraits of the Viceroy's of Naples, by Massimo and Paolo Matteis; and a handsome Chapel, with an Altar of agate, lapis lazuli, and other precious marbles. *The Residence of Prince Leopoldo*, which is nearly opposite to the Palazzo-Reale, contains the finest Collection of Pictures in Naples.

Chiesa di S. Ferdinando.—This church is richly adorned with marbles: and the Ceiling of the Nave, the Cupola, and its Angles, are embellished with the best frescos of Paolo Matteis. The Statues of David and Moses, in one of the Chapels, are by Vaccaro;

guished antiquary, but likewise a most gentlemanly and agreeable companion.

(y) It is necessary to have an order for seeing the Palazzo-Reale, at Naples; and the other regal residences. These orders must be signed by the Lord High Steward: and Foreigners who apply for them pay one piastre. None of the regal residences, however, are worth seeing, except the palace at Naples, and that at Caserta.

and the Picture which adorns the High Altar is by Solimena.

Castel-Nuovo. This fortress, begun in 1283, according to the designs of Giovanni Pisano, but not completed till 1546, contains the Arsenal, and a triumphal Arch, erected in honour of Alphonso of Arragon.

Castello dell' Uovo. This was once a Villa belonging to Lueullus; but an earthquake separated it from the main land; and William I., second King of Naples, built a palace here. It derives its name from its shape.

Chiesa di S. Maria del Parto. The ground on which this edifice stands was given by Frederic II. of Arragon, to his Secretary, Sannazaro: and behind the high altar is the Tomb of that great Poet, by Poggibonzi, one of Buonaroti's scholars. The ornaments are too numerous, but the composition is good, and the *Bassi-rilievi*, allusive to the Piscatory Eclogues, and other writings of Sannazaro, are finely executed. On the sides of the Monument are statues of Apollo and Minerva, now called David and Judith; and on the top is the bust of Sannazaro, with his Areadian name, *Actius Sincerus*, placed between two weeping Genii. The inscription,

"Da sacro cineri flores. Hic ille Maroni Sincerus mûsa proximus ut tumulo,"

is by Cardinal Bembo.

Chiesa di S. Brigida. Here is the Tomb of Giordano, and a Cupola painted by that distinguished artist.

Chiesa di S. Giovanni de' Fiorentini. This edifice, built by a scholar of Buonaroti's, is said to be a fine specimen of architecture.

Chiesa di l'Incoronata. Here are remains of Paintings by Giotto.

Chiesa della Pietà de' Torchini. This church is adorned with a fine Altar-Piece, by Solimena, and a beautiful Painting in the Lantern of its Cupola, by Giordano!

Chiesa di S. Maria Nuova. Here are good paintings, by Mareo di Siena.

Chiesa di Monte-Oliveto. Here are curious statues, in *cretta-cotta*, by Modanino di Modena, representing illustrious characters of the fifteenth century: and that called Joseph of Arimathea, is, in fact, the portrait of Sannazaro. This church also contains a picture of the Purification, by Vassari (who likewise painted the Sacristy;) an Assumption, by Pinturicchio; and one of the best Organs in Italy.

Chiesa di Gesù Nuovo, or Trinità Maggiore. This church, one of the finest at Naples, was built according to the designs of Novello di S. Lueano: it has suffered considerably from earthquakes; by one of which the cupola, painted by Lanfranco, was destroyed, the four Evangelists excepted. The other Paintings in the present Cupola are by Paolo Matteis. Over the great door is a large Fresco, by Solimena, representing Heliodorus driven out of the Temple! The Chapel of the Madonna was likewise painted by Solimena. The Chapel of S. Ignazio is adorned with fine marbles, and the whole edifice incrusted and paved with the same. The Chapel of the Trinity contains a Picture by Guercino.

Chiesa di S. Chiara. This was originally a Gothic structure, commenced in 1310, according to the designs of Masuecio, who likewise built the Campanile, which, though not completed as he purposed, is much admired in point of archi-

ture. The interior of the church was adorned with paintings by Giotto, till the Regent, Bario Nuovo, not understanding their merit, ordered them to be covered with white-wash. During the year 1744, Vaccaro modernized the nave, which was, at the same time, beautifully paved with rare marbles, and embellished with a Ceiling, painted by Sebastiano Conca and Francesco Mura: that part which represents S. Chiara putting the Saracens to flight, is by the last-named artist, and a work of great merit: he likewise painted the Picture that adorns the High Altar, near which are two fluted Columns; and, according to tradition, that on the left was brought from Solomon's Temple.

One of the Chapels contains a Picture by Lanfranco; and, in another, some Paintings by Giotto are still remaining. The *Bassirilievi* over the great door deserve attention^z.

Chiesa di S. Giovanni Maggiore. This edifice is built upon the ruins of a Temple which was erected by Adrian to his Favourite, Antinous. It was consecrated by Constantine and S. Helena to S. John Baptist; and, in consequence of its great antiquity, a Tomb which it contains has been dignified with the appellation of Parthenope's Sarcophagus.

Chiesa del Salvatore, or Gesù Vecchio. Here are Paintings by Marco di Siena, Francesco Mura, Solimena, &c.

Chiesa di S. Domenico Maggiore. This church contains an Annunciation, attributed to Ti-

tian; and a Flagellation, attributed to M. A. Caravaggio. The Ceiling of the Sacristy is adorned with a painting of S. Domenico in glory, by Solimena! The Convent belonging to this church formerly comprised the University; whose Professors taught their Scholars in vaults underground.

Chiesa dello Spirito Santo. This is a fine edifice in point of architecture; and contains a painting, by Giordano, of the Madonna presenting a rosary to S. Domenico.

Chiesa di S. Maria della Sanità. Here are good Pictures, by Giordano, Bernardino Siciliano, Andrea Vaccaro, and Agostino Beltrano. This Church leads to the Catacombs; as likewise do the Churches of S. Severo, and S. Gennaro de' Poveri. The Catacombs of Naples are said to be much larger than those of Rome: it is not easy, however, to ascertain this; it being impossible to penetrate far into them. The general opinion seems to be, that they were, like the Roman Catacombs, public burial-places, formed originally by excavations made in search of pozzolana^a.

Chiesa di S. Giovanni a Carbonara. This church merits notice on account of containing a Gothic Tomb, immensely large, of Ladislaus, King of Naples; another of Giovanni Caracciolo, and some fine Sculpture in the Vico-Chapel.

Chiesa de' S. S. Apostoli. This church, erected on the site of a Temple of Mercury, and consecrated to the Apostles, by Con-

(z) This church likewise contains an elegant Latin Epitaph in memory of a young Lady, who expired on the day destined for her nuptials.

(a) No invalid should attempt to visit

these subterranean repositories; the investigation of which cannot be wholesome, even for persons in health: all the unhappy sufferers during the last Plague having been thrown in here.

stantine, was rebuilt during the seventeenth century, and adorned with particularly fine Freseos. The Ceiling of the great Nave and Choir, the five Pictures on the walls of the latter, and the Angles of the Cupola, are by Lanfranco! as likewise are the Ceilings of the small Chapels, and the large and beautiful Fresco over the great door. The Cupola was painted by Benasca, and the Lunettes are the work of Solimena and Giordano; the latter of whom has likewise adorned the Cross with four paintings representing the Annunciation! the Nativity! the Birth of the Madonna! and the Presentation in the Temple! The High Altar is richly embellished with precious marbles; and the Filomarini-Chapel, (great part of which was executed after the designs of Guido, by Calandra da Vercelli,) is adorned with a beautiful *Basso-rilievo*, by Fiamingo, representing a Concert of Children!! Opposite to this Chapel is that of the Conception, richly adorned with precious marbles, and embellished with Paintings by Solimena and Mareo di Siena.

Arcivescovado. This cathedral, commonly called La Chiesa di S. Gennaro, the Patron-Saint of Naples, is a Gothic edifice, built by Niccolo Pisano: but the ancient Cathedral, dedicated to Santa Restituta, was erected, during the reign of Constantine, upon the site of a Temple of Apollo. Charles I. of Anjou began the new Cathedral, which was finished in

1299; but, being destroyed by an earthquake, it was rebuilt by Alphonso I. The outside is incrustated with white marble, and ornamented with two columns of porphyry. The inside is not splendid; though supported by nearly an hundred columns of Egyptian granite, African marble, &c., taken from the Temples of Neptune and Apollo. The Font, placed near the great door on the left, is an ancient Vase of Basalt, adorned with the attributes of Bacchus; (decorations not very appropriate to a Christian Temple.) The High Altar, made according to the designs of Cav. Posi, is composed of precious marbles, and adorned with two antique Candelabra of jasper. Under the high altar is a subterranean Chapel, called *Il Soccorpo*, which contains the body of S. Gennaro; and is supposed to be a remaining part of the Temple of Apollo. This Chapel is incrustated with white marble, adorned with columns of the same; and likewise embellished with *bassi-rilievi* in the arabesque style. Behind the tomb of S. Gennaro is a statue of the Constructor of this Chapel, Cardinal Caraffa^b, attributed to Buonaroti. Adjoining to the present cathedral is the ancient *Church of S. Restituta*; which, though in part destroyed, still contains Columns probably taken from the Temple of Apollo; an Assumption, by Pietro Perugino; and some Mosaics of the time of Constantine. In the modern Cathedral, and situated opposite to the

(b) Cardinal Caraffa, Archbishop of Naples, is celebrated for having melted Virgil's horse. The arms of Naples being a horse, there formerly stood one of bronze near the cathedral; the Vulgar said it was cast by Virgil, (whom they believe to have been a Magician;) and they entertained such superstitious notions of the great efficacy

of this statue, in all distempers of horses, that, when these animals were ill, they were brought from every part of the kingdom, however remote, to be led round the statue: therefore, in order to abolish so silly a custom, the Archbishop melted down the whole of Virgil's horse, the head excepted.

Church of S. Restituta, is *the Chapel of S. Gennaro*, called *Il Tesoro*, and built in consequence of a vow, made by the city of Naples during the Plague of 1526. The entrance to this Chapel is through a magnificent bronze door, adorned with fine Columns of rare marble, and Statues of S. Peter and S. Paul. The interior of the edifice is a rotunda, embellished with a Cupola, painted by Lanfranco^c!! and supported by forty-two Corinthian Columns of brocatello; between which, on festivals, are placed thirty-five silver Busts of Saints, executed by Finelli; and eighteen Busts, in bronze, by other artists. The high altar is adorned with a Statue of S. Gennaro in the act of blessing the people; and likewise with a silver Tabernacle, containing the head of the Saint, and two small Vessels filled with his Blood, supposed to have been collected by a Neapolitan Lady during his martyrdom. Here also is a picture of S. Gennaro coming out of the furnace, by Spagnoletto. The Painting in the large Chapel, to the right of the high altar, is by Domenichino!; as are the Arches and Angles of the roof, and the Pictures in three of the small Chapels.

The Ceremony of liquefying the blood of S. Gennaro takes place three times a year; namely, in May, September, and December; and is an interesting sight to Foreigners: if it liquefy quickly, the joy expressed by the Neapolitans is great; but if there be any unexpected delay, the tears, prayers, and cries, are excessive; as the non-performance of this mira-

cle is supposed to announce some dreadful impending calamity.

Chiesa di S. Filippo Neri de' P. P. Gerolimini. This is one of the handsomest churches at Naples: the outside being eased with marble; the inside lined with the same, and divided into three aisles by twelve magnificent Columns of granite. The pavement is marble, and very elegant; and the High Altar is composed of agate, sardonyx, jasper, lapis lazuli, mother of pearl, &c. Here also are fine Paintings in the Angles of the Cupola; a celebrated, though much damaged Fresco, above the great door, by Giordano, representing our Saviour chasing the Buyers and Sellers from the Temple; over the fifth Altar, on the right, S. Teresa with her Carmelites at the foot of a crucifix, by the same artist; and, on the opposite side, S. Francesco, by Guido. The Chapel of S. Filippo Neri is richly decorated; and contains, in its Cupola, a painting, by Solimena, which represents the Saint in glory; and on the opposite side of the high altar is another Chapel, the Cupola of which was painted by Simonelli, the subject being Judith showing the head of Holofernes to his army. The Chapel of S. Alessio contains a Picture by Pietro da Cortona; and in the Sacristy are Paintings attributed to Guido, Domenichino, Spagnoletto, &c. The Ceiling is by Giordano.

Chiesa di S. Paolo Maggiore. This stately edifice stands on the site of an ancient Temple, supposed to have been erected by Julius Tarsus, Tiberius's Freedman; who consecrated it to Cas-

(c) Domenichino began to paint the cupola; but died soon after the commence-

ment of his work; which, from motives of envy, was obliterated by Lanfranco.

tor and Pollux. A considerable part of the portico of this Temple remained till the earthquake of 1688 ; but, now, only two Columns and the Entablature are entire. These noble vestiges of antiquity, two Bases of other columns, and the Trunks of the statues of Castor and Pollux (recumbent figures half buried in the wall) are on the outside of the church ; the interior of which is elegantly incrustated with marble, and adorned with paintings by Solimena, Massimo, &c. The Frescos on the ceiling, by Corenzio, were originally fine ; though now much injured ; but that above the great door is in good preservation. The Sacristy contains the *chefs-d'œuvres* of Solimena ; and the Cloisters of the adjoining Convent are adorned with antique Columns, and built upon the site of *an ancient Theatre*, where Nero first exhibited in public ; because he deemed it less derogatory to imperial grandeur to act with the awkwardness of a Beginner in one of the Grecian cities, than in his own Capital.

Chiesa di S. Maria Maggiore. This church is said to have been erected on the ruins of a Temple of Diana ; and has a well-painted Ceiling.

Chiesa di S. Pietro à Majella. The Ceiling of the Nave is finely painted by Calabrese !

Cappella di S. Severo. This chapel, the Mansoleum of the Sangro-family, and called S. Maria della Pietà, is a singular edifice, adorned with rare marbles, and surrounded with arches ; each of which contains a Sarcophagus, and a Statue of one of the Princes of Sangro : while attached to every adjoining pilaster is the tomb of the Princess who was wife to the

Prince in the arch ; each of the last named tombs being ornamented with a Statue representing the most conspicuous virtue of the lady in the tomb. One of the most remarkable statues is that of Modesty, covered from head to foot with a veil ; through which, however, the features are clearly discernible. The sculptor was Corradini. Vice undeceived is likewise a remarkable work ; it represents a Man caught in a net, and struggling to extricate himself, by aid of the Genius of Good-Sense ! the sculptor was Queirolo. Here, likewise, is a dead Christ covered with a veil, which seems damped by the sweat of Death !! The sculptor was Giuseppe San Martino ; and all these works peculiarly merit notice from being original ; as neither Greeks nor Romans seem to have attempted shewing the face and form with distinctness through a veil. This chapel has suffered severely from earthquakes.

Chiesa di S. M. Annunziata. This edifice, which was destroyed by fire, and rebuilt in 1782, according to the designs of the Cav. Vanvitelli, is one of the most chaste and beautiful specimens of architecture at Naples. The columns by which it is supported, forty-four in number, are all composed of white marble. The Prophets in the Angles of the Cupola are by Fischietti ; to whose pencil they do honour. The Pictures which adorn the High Altar, and those of the Cross, are by Francesco Mura. A chapel on the right, near the high altar, is adorned with a beautiful *Pietà* ; and another chapel, near the great door, contains a picture of the Madonna and our Saviour, and little Angels, the last of which are finely executed. The

Ceilings of the Sacristy and Tesoro are painted by Corenzio; and the Presses exhibit the life of our Saviour curiously sculptured in wood, (some parts being gilt,) by Giovanni di Nola.

Chiesa di S. Maria del Carmine. This church is richly ornamented with rare marbles; and contains Paintings by Solimena, Giordano, and Paolo Matteis.

Chiesa di S. Martino de' Certosini^d. This church, which once belonged to the magnificent Certosini convent, now the Asylum of military Invalids, was built after the designs of the Cav. Fansaga, and is more splendid and beautiful than any other sacred edifice at Naples: indeed it may vie with every church existing, in the excellence of its paintings, and the value of its marbles and precious stones. Above the principal entrance is a picture, by Massimo, representing our Saviour dead, and attended by the Madonna, the Magdalene, and S. John. The Ceiling and upper part of the walls of the Nave were painted by Lanfranco, except the twelve Prophets, by Spagnoletto, which are particularly fine!! and the figures of Moses and Elias by the same artist. The Choir is beautiful; and exhibits Paintings on the Ceiling, begun by the Cav. d'Arpino, and finished by Berardino. The unfinished picture of the Nativity, immediately behind the high altar, is by Guido, who did not live to complete it: the other Pictures are by Massimo, Lanfranco, and Spagnoletto; that of our Saviour administering the Communion, (by Spagnoletto,) and

that of the Crucifixion, (by Lanfranco,) are much admired. The High Altar, made after the designs of Solimena, is splendidly adorned with rare marbles, and precious stones; as likewise are the Altars of the Chapels. That consecrated to S. Bruno, contains a fine Altar-Piece, &c., by Massimo—another Chapel is finely painted by Matteis—another, by Solimena—another is embellished with three good pictures; namely, S. John baptizing our Saviour, by Carlo Maratta! S. John preaching, by Matteis; and the decapitation of the Saint, by Massimo. These chapels are likewise rich in sculpture; and one of them contains a strikingly-fine Bust, by Giuseppe San-Martino. *The Sacristy* contains a Ceiling, beautifully painted by the Cav. d'Arpino—Presses ornamented with mosaics made of wood, and executed in a masterly style by a German Monk, in 1620—a fine picture of our Saviour on the Cross, the Madonna, the Magdalene and S. John, by the Cav. d'Arpino—S. Peter denying our Saviour, by M. A. Caravaggio!!—and our Saviour carried up the holy Stairs to the house of Pilate, by Massimo and Viviani. The Ceiling and Arches of *the Tesoro* are by Giordano! and above the altar, which exhibits magnificent precious stones, is a painting of our Saviour dead, with the Madonna, the Magdalene, S. John, &c., a highly-celebrated work, deemed the master-piece of Spagnoletto!!! *The Council Hall* contains a Ceiling painted by Corenzio—the Doctors of the Church,

(d) The Church of S. Martino stands near the Castle of S. Elmo, on the hill, called Monte Vomero, which rises above the city of Naples. To persons who walk, the distance is inconsiderable; though, from the

steepness of the ascent, and the almost innumerable steps which compose the footway, this walk is fatiguing. The coach-road is circuitous, but good.

ten in number, by Paolo Fignolio—and the Flagellation, by the Cav. d'Arpino! *The next apartment* contains the history of S. Bruno round the Walls; with sacred subjects on the Ceiling, by Corenzio! The Corridors of the adjoining Convent are composed of marble supported by columns of the same; and the view from the interior of this proudly-situated edifice is enchanting. Immediately below the conventual Garden lies the large flat-roofed city of Naples; whose streets appear like narrow foot-paths; while the buzz of its inhabitants, who look like pigmies, and the noise of the carriages, which seem no larger than children's toys, are with difficulty distinguishable. On one side is Capo di Monte, and the rich Neapolitan Campania; on another rise the majestic mountains of the Apennine, with Vesuvius in their front; while on another lies the wide-stretching Bay of Naples, bordered by Portici, &c., on the left, and Pozzuoli, &c., on the right. This stupendous view is seen to the greatest advantage from that part of the conventual Garden called *The Belvedere*^e.

Castello di S. Elmo. This fortress, formerly denominated S. Ermo, and, according to some writers, S. Erasmo, was begun by the Normans; and is chiefly formed out of an immense rock, said to be hewn into subterranean apartments which extend to the Castello Nuovo. Charles v. erected the citadel.

(e) The abominable Neapolitan custom of throwing dead bodies, without coffins, into burial-places under the churches, renders those which are most used as receptacles for the Dead, dangerous to the Living.

Travellers who wish to visit the churches least objectionable on the above-mentioned account should confine themselves to S.

Palazzo-Berio. This noble edifice contains a fine collection of Pictures, a good library, and, in the Garden, a celebrated Group of Venus and Adonis, by Canova^f.

Albergo de' Poveri. This immense and magnificent building (not yet finished) is an Asylum for Orphans and Children whose parents cannot afford to give them the advantage of education. Here the boys are instructed in reading, writing, drawing, engraving, the elements of the mathematics, &c.; and the Girls in sewing, spinning, weaving linen, knitting, and other things useful to the poor.

Naples contains several Theatres. The *Teatro Reale di San Carlo*, one of the largest and finest opera-houses in Italy, was so nearly destroyed by fire, during the year 1816, that nothing but the party-walls, and front of the building, remained: eleven months afterward, however, this Theatre rose from its ashes, adorned with even more than its original splendour; and exhibiting six rows of boxes, (thirty-two in each row,) a *partèrre* capable of accommodating six hundred and seventy-four persons seated, and above one hundred and fifty standing; a stage, the dimensions of which are immense: spacious corridors; excellent stairs; and an adjoining edifice, called *the Ridotto*, which comprises ball-rooms, eating-rooms, and apartments for gaming; the last being constantly open, night and day. The *Teatro Reale del Fondo* is another opera-house, smaller than San Carlo,

Maria del Parto—S. Martino—Trinità Maggiore—S. Chiara—S. Domenico Maggiore—S. Maria della Pietà—S. Paolo Maggiore—S. Filippo Neri—S. Gennaro—the Annunziata, and the S. S. Apostoli.

(f) Here the servants are interdicted from receiving fees.

but handsome. The *Teatro de' Fiorentini* exhibits buffa operas and plays. The *Teatro Nuovo* is appropriated to the same purpose. The *Teatro di San Ferdinando* is larger than any other, except San Carlo. The *Teatro della Fenice* is very small, and exhibits musical pieces and plays: and the *Teatro di San Carlino*, likewise very small, is much frequented on account of *Pulcinella*s, who exhibits there, and is a character peculiar now, to the Kingdom of Naples, and, apparently, of Grecian origin: his performances are highly interesting to Persons acquainted with the Neapolitan dialect. The *Teatro della Fenice*, and the *Teatro di San Carlino*, are usually open twice, during twenty four hours, namely, at five in the afternoon; and again at ten at night. The Theatres Royal are opened alternately; because the same singers, dancers, and musicians, belong to both.

The principal Promenades are, the *Villa Reale*; the *Chiaja*; the *Giardino Bottanico*, made by the French, and lying in the way to the *Campo Marzo*, also made by the same nation; who likewise constructed a Road called, by them, *Strada-Napoleon*, which extends from Naples to Capo di Monte; and is a magnificent and particularly beneficial work; as carriages which could not formerly be drawn up the hill without the aid of four horses, now go constantly with a pair; so that this beautiful drive is become, during summer, the favourite airing of the Neapolitans. The Road begun by Murat, but not finished, from Naples to Pozzuoli, is also a delightful Promenade.

Persons who have time to spare would do well to visit the *Market built by the French* in imitation of an ancient *Forum Nundinarium*; and adorned by a figure of Abundance in its centre: (This market communicates with the *Strada Toledo*.) British Travellers should likewise visit the *Chapel of the Crocelle*, in the *Chiatamone*; where a Monument has been lately erected to the memory of the Rev. John Chetwode Eustace; the eloquent and animated Author of "*The Classical Tour through Italy*." This monument is placed behind the altar; and consists of a plain tablet of white marble; on which, between two pillars, a female figure (perhaps representing Italy) stands in relief, leaning, in a pensive attitude, on a tomb; and by her is a stork, in the act of devouring a serpent. The inscription is in Latin, and ends with the following lines:

"*Care, vale! Patriæ manet, æternum-
que manebit
Te genuisse decus, non tumulâsse
dolor.*"

Great care should be taken by Foreigners in order to procure good water, a scarce commodity at Naples; that of the *Fontana-Medina*, near the *Largo del Castello*, and that of the *Fontana di S. Pietro Martire*, and its environs, is wholesome; but persons who do not contrive to procure water from one of these Fountains, which are supplied by an aqueduct, incur the risk of being attacked with a dysentery, or some other putrid disease.

The climate of Naples differs materially in different parts of the city. Persons who wish for a situation congenial to weak lungs,

should reside in the *Fouria*. In the *Largo del Castello* and its environs the air is tolerably soft; but in the quarter of *S. Lucia* the vicinity of the sea, united with the dampness occasioned by a tufo mountain, directly under which the houses are built, renders the air dangerous to invalids, and not very wholesome even for persons in health. The houses on the *Chiaja* are less dangerous than those in the quarter of *S. Lucia*, because further removed from the tufo mountain; but their situation is too bleak for persons afflicted with tender lungs. *Pizzo-Falcone* is wholesome, and not noisy; a peculiar advantage at Naples.

The society in this city is not deemed so good as at Rome; neither is the Carnival so brilliant: but the Festival of *S. Maria Piedigrotto*, on the 8th of September, is a sight worth seeing^h.

Here are several Hotels, and a considerable number of private lodging-houses; among the former of which are; *The Gran-Bretagna—The Crocelle—The Villa di Londra—The Albergo Reale—The Albergo di Venezia, and The Hôtel des Îles Britanniques.*

The character of the Neapolitans appears to have been mistaken by Travellers; who seem inclined to think the lower classes of people cunning, rapacious, profligate, and cruel; and the more exalted ignorant, licentious, and revengeful; this, however, is not, generally speaking, true; for the common people are open-hearted, in-

dustrious, and though passionate, so fond of drollery, that a man in the greatest rage will suffer himself to be appeased by a joke; and though a Neapolitan sometimes does an injury, from the first impulse of anger, he is not malicious. Those among the common people who have mixed much with Foreigners are expert in making bargains, and eager to extort money; but those who have lived chiefly among each other display no such propensities; and what seems to indicate a good disposition is, that they all may be governed by kind words; while a contrary language never fails to frustrate its own purpose. Gentlemen of the church, law, and army, are tolerably well educated: and in this middle rank may be found as much true friendship, as much sterling worth, and as many amiable Characters, as in any nation whatsoever: neither are examples wanting, among the nobility, of talents, erudition, and moral virtue, though such for a length of years has been the nature of the Neapolitan Government, that persons gifted with power to distinguish themselves, have seldom ventured to exert it.

I cannot dismiss this subject without mentioning a peculiar trait of charity we met with among the common people. Our cook, by birth a Neapolitan, was married to a young woman whom we hired, one summer, as our housemaid; and, after having been with us a few weeks, she requested per-

(h) On the eve of the Festival of Corpus Christi, the Magistrates of Naples give a concert of vocal and instrumental music to the common People, in a long and wide street, which is fitted up for the occasion, with Galleries on each side; a Fountain in the centre, adorned with evergreens and statues; and, at the upper end, a handsome

Temple, in which the musicians are placed. The street is brilliantly illuminated; and all these preparations are made within the space of six hours. The concert begins at eight in the evening, and ends at ten; and this entertainment is called *the Festa di Chiatamone*.

mission to go and see her adopted child, who was (she said) very ill. The word "adopted," surprised us so much, that we inquired why a man and woman who worked hard for their bread, and were both young enough to expect a family of their own, had been induced to adopt a child? They replied; that the child was a foundling; and therefore belonged to the Madonna; consequently, by such an adoption, they ensured her blessing on themselves and their own offspring; and, afterward, when we mentioned this circumstance to our Neapolitan friends, they informed us, that such instances of charity were by no means rare among the common peopleⁱ.

I will now close my account of Naples with a List of the Objects best worth notice, as they lie contiguous to each other.

(i) Some writers have said that, among the common people of Naples, there are forty thousand termed *Lazaroni*, from having no home, and being consequently obliged to make the streets their sleeping-place; this, however, is a mistake; it being

Studii Pubblici—Palazzo Reale—Chiesa di S. Ferdinando—Castel Nuovo—Castello dell' Uovo—Chiesa di S. Maria del Parto—di S. Brigida—di S. Giovanni de' Fiorentini—dell' l' Incoronata—della Pietà de' Torchini—di S. Maria della Nuova—di Monte-Oliveto—di Trinità Maggiore—di S. Chiara—di S. Giovanni Maggiore—di Gesù Vecchio—di S. Domenico Maggiore—dello Spirito Santo—di S. Maria della Sanità—di S. Giovanni à Carbonara—de' S. S. Apostoli—Arcivescovado—Chiesa de' Gerolimini—di S. Paolo Maggiore—di S. Maria Maggiore—di S. Pietro à Majella—Capella di S. Severo—Chiesa di S. M. Annunziata—di S. Maria del Carmine—di S. Martino de' Certosini—Castello di S. Elmo—Palazzo-Berio—Albergo de' Poveri.

quite as rare to see the indigent without a bed at Naples, as in any other city of Italy: the fact is that the Lazaroni sleep three or four in one bed, paying a grain each to their landlord.

CHAPTER XI.

ENVIRONS OF NAPLES.

Excursion to Baïæ--Virgil's Tomb--Grotto of Posilipo--Island of Nisida--Pozzuoli--Cathedral--Pedestal adorned with bassi-rilievi--Temple of Jupiter Serapis--Piers of the ancient Mole--Monte Nuovo--Lucrine Lake--Lake Avernus--Temple of Proserpine--Grotto of the Cümæan Sibyl--Nero's Villa and Vapour Baths--Cæsar's Villa--Baïæ--Temple of Venus--Camere di Venere--Public Baths--Temples of Mercury and Diana Baïana--Villa of Marius--Piscini of Hortensius--Villa of Lucullus--Piscina Mirabile--Cape and Port of Misenum--Cento Camerelle--Sepolcro d'Agrippina--Amphitheatre of Pozzuoli--Excursion to Cumæ--Solfatara--Sepulchral Monuments of Puteoli--Cicero's Villa--Arco Felice--Ancient Cumæ--Grotto of the Sibyls Cumæa and Cumana--Tempio de' Giganti--Excursion to the Lake d' Agnano--Villa of Lucullus--Baths of S. Germano--Grotto del Cane--Pisciarelli--Astroni--Excursion to Caserta--Aqueduct--Palace--Ancient Capua--Excursion by night to Vesuvius--best Ciccone--Expense attending this Excursion--Herculaneum, how discovered--description of that city--descent into the Theatre--Museum at Portici--Excursion to Pompeii--Destruction of Torre del Greco, &c. in 1794--Least fatiguing method of seeing Pompeii--discovery of that city--Excavations made by the French--Present appearance of Pompeii--Objects best worth notice there--Customs and manners of the Moderns similar to those of the Ancients--Excursion to Paestum--time employed in going--expense--Cross road--great road--Nocera--Cava--Vietri--Salerno--Paestum; its supposed origin--Walls, Gates, Temples, &c.--Sonnet--Eboli--Convent of La Trinità--Excursion by water to Sorrento--situation of that town--Accommodations--Antiquities--Climate--Description of the Plain of Sorrento, &c.--Character of the Sorrentines--Provisions--Lodging-houses--Massa--Amalfi--Castell-a-mare--Capri--Excursion to the Islands of Procida and Ischia.

I WILL now endeavour to give an account of the Environs of this City, which are peculiarly beautiful, and as peculiarly interesting.

EXCURSION TO BAÏÆ.

We set out from Naples at nine in the morning in a close carriage, which we hired for eight hours, to convey us to Pozzuoli, and wait there, till we had taken the usual round. We then drove to the end of the Riviera di Chiaja, got out of our carriage, and ascended from the Mergellina quarter to a Garden, where, situated on the summit of the arch of that entry to the Grotto of Posilipo which fronts the city, stands *Virgil's Tomb*: its shape ap-

pears to have been a cylinder, with a dome, supported by a square base, and ten niches for cinerary urns: these, however, have disappeared; as likewise has the bay-tree by which this sepulchre was once overshadowed. Virgil's tomb gave birth to four lines so beautiful that I cannot forbear inserting them: their author was asked, "whether he would prefer Fame during life, or Renown after death?" to which question he answered thus:

*"Virgilii ad tumulum divini præmia
Vatis,
Extendit viridem laurea densa comam.
Quid tibi defuncto hæc prosit? felicior
olim
Sub patulæ fagi tegmine vivus eras."*

The garden which contains this

(k) I was favoured by a friend, with the following imitation of these lines:—

The glorious plant that crowns the poet's head
Still throws its fragrant leaves o'er Virgil dead;
But to the lifeless eye, th' unconscious heart,
What pleasure can its fragrant leaves impart?
Far happier He when 'neath the beechen shade
At ease outstretch'd, his living form was laid.

tomb commands a magnificent view; and in an harbour here, immediately above the English burial-ground, Travellers frequently dine.

Returning to our carriage, we drove through the *Grotto of Posilipo*^l; drawing up the glasses while we passed that part which is near Pozzuoli, and, at times, damp and unwholesome. Mention is made of this Grotto by Strabo, Seneca, Pliny, &c.; but by whom it was formed seems uncertain. At the entrance is a chapel; in the centre are two large funnels cut through the roof to admit light and air; and suspended over the road are lamps always kept burning. The length of the Grotto is computed to be two thousand three hundred and sixteen feet, its breadth twenty-two, and its height in the most lofty part eighty-nine feet. After emerging from this singular cavern we passed *the Island of Nisida*, formerly *Nesis*, where Marcus Brutus had a villa; and where now is the Lazzaretto; and then, on arriving at *Pozzuoli*, (called, by the Greeks, *Dicæarchia*^m, and, by the Romans, *Puteoli*;) we engaged a guide, ordered a boat for Baiæ, &c.; and a donkey to go round by land to the Lincine Lake: we likewise ordered the guide to purchase a couple of torches for the subterranean part of our intended excursion; and, while the boat was preparing, visited the objects best worth notice at Pozzuoli. *The Cathedral*, once a Temple

consecrated to Augustus, exhibits large square stones joined together without cement, and some remains of Corinthian columns, all of which appear to have belonged to the ancient edifice. In the principal Piazza stands a *Pedestal of white marble*, found in 1693; on which are represented figures in *basso-rilievo* personifying the fourteen cities of Asia Minor, that were, during one night, destroyed by an earthquake, in the reign of Tiberius; and re-built by that Emperor. In the same Piazza is an antique Statue, bearing the name of Q. Flavio Maesio Egnatio Lolliano: and not far distant is the Temple dedicated to *the Sun*, under the name of *Jupiter Serapis*ⁿ, a magnificent edifice erected during the sixth century of Rome; but partly thrown down and completely buried by an earthquake, till the year 1750, of the Christian æra; when it was fortunately discovered by a peasant, who espied the top of one of the columns a few inches above-ground; in consequence of which, an excavation was begun, and the temple displayed to view, almost entire: indeed, had those parts which were thrown down by the earthquake been restored to their proper places, this building would have exhibited the most perfect, and one of the noblest vestiges of antiquity yet discovered—but, alas, the Kings of Spain and Naples, instead of restoring, or even leaving things in the state wherein they were found, have taken

(l) Πανσις της λυπης, the ancient appellation given to this part of the environs of Naples, means *a cessation from sorrow*: and no spot can exhibit more cheerful beauty than does the hill of Posilipo.

(m) Δικαίανχηα.

(n) This name is probably derived from two Hebrew words denoting *the burning fire*, or *substance*.—See PARKHURST'S *Hebrew Lexicon*, 7th edit. 8vo., p. 346.

The Temple of Jupiter Serapis is seen to peculiar advantage by torch-light.

away columns, statues, all, in short, that they deemed worth removal: neither have they excavated sufficiently; as the front of the principal entrance does not appear to be yet unburied: enough, however, meets the eye, to form one of the most interesting objects imaginable. This temple is an hundred and thirty-four feet long, by an hundred and fifteen feet wide, its form being quadrangular. Its pavement consists of beautiful marbles, with which the whole edifice appears to have been lined: three of its columns alone remain standing; and these have been robbed of their capitals: each shaft is one solid piece of cipollino. Four flights of marble steps led to the middle part of the Temple; which part was sixty-five feet in diameter, and of a circular form; and near the site of one of the flights of steps are two rings of Corinthian brass, to which the victims destined for slaughter were probably fastened: the receptacles for their blood and ashes still remain; as do the bathing rooms for the priests, which are nearly perfect. The quantity of water in and about this Temple, added to the circumstance of there being, within its walls, upward of thirty small apartments, several of which resemble baths, induces a belief that

the Sick and Infirm resorted hither, to bathe in consecrated water, which the priests provided; obtaining, no doubt, thereby, a considerable revenue^o.

Not having time to visit the Amphitheatre of Pozzuoli, we embarked in our little vessel, and examined *the Piers of the ancient Mole*, a magnificent work, supposed to have been constructed by the Greeks, and repaired by the Roman Emperors, and to which Caligula joined his bridge of boats. Then leaving on the right, Monte Nuovo, (formed A.D. 1538, in thirty-six hours, by a volcanic explosion^p;) we landed at the *Lucrine Lake*^q; between which and the Lake Avernus^r, Agrippa opened a Canal of communication, forming of both *the Julian Port*. Hence we proceeded to the Lake Avernus, the Tartarus of Virgil, described in the sixth book of the *Æneid*; and once so noxious, that if birds attempted to fly over it, they dropped down dead^s. We observed on its banks, *the ruins of a Temple*, supposed to have been dedicated either to Proserpine or Pluto; and then walked, through a shady and beautiful path, to *the Grotto of the Cuman Sibyl*; which led from Virgil's Tartarus to the Cocytus, Acheron^t, Styx, Elysium, &c.

(o) The water adjoining to this temple is now used for medicinal purposes.

(p) The earthquake which produced Monte Nuovo engulfed the village of Tripergole, filled up great part of the Lucrine Lake, and probably destroyed the oyster-beds for which it was celebrated by the Latin poets.

(q) According to Pliny a dolphin, during the reign of Augustus, frequented this Lake; and was rendered so tame by a boy, that he would sit upon the fish's back, and actually cross the Lake in this manner.

(r) Supposed to be the crater of an extinct volcano.

(s) Ancient historians assert that no fish could exist in this Lake: at present, however, it abounds with fish; and many aquatic birds not only fly over it, but repose unhurt upon its bosom. It was originally called *Aornos*, a Greek word, which means *without birds*.—See LUCRET. lib. vi.

(t) The Acheron was the *Palus Acherusia* of the ancients; called, by Virgil, from the blackness of its water, *Palus Tenebrosa*. The Lake of Fusaro is situated on the *Palude Acherusia*; and, at certain seasons, a Traiteur resides near the Lake, and supplies Travellers with dinner.

Through this Cavern, (the Grotto of Posilippo in miniature,) we walked, preceded by men carrying lighted torches, till we came to what are called *the Sibyl's Baths*; which consist of three small Chambers adorned with Mosaics; but now nearly filled two feet deep with water; so that we were obliged to mount our donkey by turns, in order to penetrate them: having accomplished this, we sent the donkey by land to Bauli; re-embarking ourselves, and rowing to *Nero's Villa*; where we landed again, to visit *the Vapour Baths*; which are, however, so intensely hot, that it is imprudent to examine them from motives of mere curiosity. They are used by the Neapolitans, during summer; and the water here boils an egg in two minutes. On re-embarking for Baiæ, we observed *other Hot Baths*, which belonged to Nero's Villa; and *the steps* which led from that edifice to the sea; together with *the Ruins of Cæsar's Villa*, situated upon the north point of the Bay of Baiæ. Here we again quitted our boat, and walked to *the Temple of Venus Genitrix*; a beautiful ruin, the outside of which is octagonal, the inside circular. The Garden immediately behind this temple contains chambers, called *Le Camere di Venere*, which exhibit remains of stucco Ornaments finely executed; and adjoining to these chambers are *Ruins of Public Baths*. Hence we proceeded to *the temples of Mercury and Diana Baiæana*; the first of which is a circular edifice, nearly perfect; with an aperture in its dome si-

milar to that of the Pantheon: the second is a fine ruin; and appears to have been hexagonal without; but, like the temple of Venus, circular within. Some writers imagine these three temples, as they are now called, made part of the public Baths. Getting again into our boat, we saw *the Villa of Marius, and the Piscina of Hortensius*; the foundations of which may still be discerned under water; and then, re-landing at Bauli, ascended to *the Villa of Lucullus*; where Tiberius expired. The substructions of this Villa, and the celebrated *Reservoir*, called *Piscina Mirabile*^u, consisting of forty-eight piers, merit observation; as does the neighbouring *Cape of Misenum*, whose harbour contained the Roman Fleet, commanded by Pliny the elder, at the time of that eruption of Vesuvius which buried Herculaneum, Pompeii, and Stabiæ. Misenum was the principal Port of the Romans in the Tyrrhene sea; as Ravenna was in the Adriatic; and from the summit of the hill on which stand the ruins of the Villa of Lucullus we had a fine view of the former Port, the Stygian Lake, (for such, according to Virgil, is the Mare morto, or third basin of this harbour,) and the Elysian Fields^v, situated on the banks of the Mare morto. Returning from the summit of the hill, we visited the *Cento Camerelle*, supposed to have been a prison; and consisting of a large number of small subterranean apartments vaulted, and lined with plaster. After seeing what

(u) This building contained Reservoirs of purified water, for the use of the Roman Fleet; which water, from being purified ere it entered the reservoirs, was not liable to

become putrid when kept in barrels.

(v) The Elysian Fields are supposed to have been a Roman Burial Ground for persons of opulence.

appears to have been the Guard-rooms, we descended into the Vaults, by the aid of torches; and then walked back to the Marina di Bauli; observing, on our way, a double row of *Columbaria*; and visiting lastly what is called *Il Sepolcro d'Agrippina*; though probably it was a Corridor of the Theatre which belonged to her Villa; for, according to Tacitus, she was privately buried, after having been killed by order of Nero; and the identical spot which enclosed her remains is unknown^w.

Having refreshed ourselves with a cold dinner, which we brought from Naples, we embarked for Pozzuoli; and on arriving there, ordered our carriage to be got ready, while we visited *the Amphitheatre*. This edifice has suffered considerably from earthquakes; but is, nevertheless, better preserved than any other ancient structure at Pozzuoli. Its form is an oval of two stories high; its arena is about an hundred and ninety feet long, by an hundred and thirty feet wide; the walls of the building are composed of large square stones; and the number of spectators it contained was forty-five thousand. Near this spot is a subterranean Ruin, called *Il Laberinto di Dedalo*; but more probably a Reservoir for the water used in the amphitheatre^x.

(w) Many persons extend this excursion, by visiting *the Theatre of Misenum*, of which part of the Proscenium, the Delivity for Seats, and the Corridors remain; and by likewise visiting *the Grotta Traconara*, a vast reservoir under the Promontory, and *the Fish Ponds of Lucullus* under its western side. Pliny says, the fishes in these Reservoirs, belonging to the Roman Villas at Baiæ, were so tame that they fed out of the hand; and when called by their feeders leaped out of the water; that each fish knew its name;

EXCURSION TO CUMÆ, &c.

Again we left Naples at nine in the morning, in a carriage hired for six hours; and, on arriving at the gate of Pozzuoli, engaged a Cicerone, with whom we proceeded to *the Solfatara*; in order to see the process of making alum, vitriol, and sal-ammoniac, from the volcanic substances found in the crater. We then visited *Cicero's Villa*, of which a Wine-Cellar alone remains; the stately porticos and spacious gardens described by Pliny, being all swept away by the hand of Oblivion. Cicero called this Villa *The Academia*, from having composed his Academic Questions here; and in this Villa died the Emperor Adrian; to whose memory Antoninus Pius erected a stately Temple to serve the purpose of a tomb. Proceeding toward the Arco Felice, we were presented with an interesting and picturesque view from the banks of the Lake Avernus, comprehending Monte Nuovo, the Temple supposed to have been dedicated either to Proserpine, or Pluto; the Luerine Lake, with part of Baiæ, Misenum, Capri, &c., and previous to arriving at the Arco Felice we discovered traces of *the Aqueduct* which conveyed water to Cumæ, and the neighbouring Villas. *The Arco Felice*, or *Gate of Cumæ*, served

and that several of them were adorned with necklaces and ear-rings.

(x) Our expenses, during this excursion, were as follow:

Carriage, piastres, 3. *Buona-mano* to coachman, earlini, 3. Boat, with four oars, piastres, 3. Cicerone, piastre, 1. Temple of Jupiter Serapis, earlini, 2. Baths of Nero, ditto, 4. Camere di Venere, ditto, 2. Cento Camerelle, ditto, 2. Piscina Mirabile, ditto, 2. Donkey and Guide, ditto, 10.

It is not necessary to have a boat with four oars, unless the party be large.

also for a Citadel and an Aqueduct ; and its summit, if the day be clear, exhibits a fine view of the Circean Promontory, and the Islands of Ischia, Ponza, and Vandolena ; the last of which was the ancient *Pandataria*, whither Julia was banished. Remains of the *Via Consularis*, leading from Pozzuoli to Cumæ, are discoverable on each side of the Arco Felice ; after passing through which, and turning to the right, we observed a Ruin, called the *Temple of the Giants*, because some colossal statues were found within its walls : here likewise are considerable remains of the Cumæan Aqueduct. We proceeded next through what appears to have been one of the Streets of Cumæ, to the Castle ; which, judging from the large stones that compose it, was a Grecian work ; and which, during the fifth century, when Alaric, King of the Westrogoths, subdued this country, was in such good condition that he deposited the spoils of his conquests here, as a place of strength. After examining this Ruin, we ascended the Hill above it ; where, according to Virgil, Dædalus alighted, after his flight from Crete, consecrated his wings to Apollo, and built a temple to that god : but the only antiquities now remaining here are *Baths* and *Reservoirs* for water. From the summit of this hill the Acheron is discoverable toward the south ; and about four miles northward stands the *Torre di Patria*, on the site of the ancient *Liternum*, whither Scipio Africanus retired ; and where he died. After descending from the height which exhibits

this prospect, we visited a Grotto, called that of the *Sibyls Cumæa and Cumana* ; and then returned to Naples by the Lake of Fusaro. The last-named Grotto is supposed to communicate with that on the margin of the Lake Avernus ; and contains an ancient *Staircase*, leading to several ancient *Baths*.

EXCURSION TO THE LAKE D'AGNANO, &c.

We hired a carriage for four hours ; drove to the village immediately beyond the Grotto of Posilipo ; inquired for the keeper of the Grotto del Cane ; and told him we were going thither ; first, however, stopping at the *Lago d'Agnano*, once the crater of a volcano, as appears by its form ; and likewise by the volcanic substances that compose its environs. On the banks of this Lake are some remains of a Villa which belonged to *Lucullus*, who opened a communication between the sea and this lake ; converting the latter into a Reservoir for fish. Contiguous to the ruins of this Villa are the *Vapour Baths* of *S. Germano*, frequented, during summer, by persons afflicted with the rheumatism. Hence we proceeded to the *Grotto del Cane*, the mephitical air of which throws a dog into convulsions, extinguishes a lighted torch, and prevents a pistol from going off : but the first being a cruel experiment, we contented ourselves with witnessing the two last. Our next object was the *Pisciarelli* ; a rivulet of boiling water, issuing from the base of the cone of the Solfatara, and, in distance, about a mile from the Lago d'Agnano. This water

(y) To the Cicerone who attended us during this excursion we gave ten carlini ; he furnishing torches for the Grotto of the Sibyls.

boils an egg in eight minutes, and is strongly impregnated with alum and vitriol; the latter of which preponderates to such a degree as to produce ink, when mixed with galls. Every little aperture in the earth round this hill exhibits sulphur crystallized, sal-ammoniac, vitriol, &c. Having satisfied our curiosity here, we proceeded to *Astroni*, a romantic crater of an extinct volcano, now converted into a royal hunting park. The crater is walled round at its summit (to prevent the game it contains from escaping,) and computed to be about four miles and a half in circumference. The interior part exhibits solid lava, scoriæ, tufa, pumice, and other productions usually found in active volcanos^z.

EXCURSION TO CASERTA, &c.^a

Caserta is about sixteen miles from Naples, and so near to modern Capua that, by sleeping at the latter town, we made this excursion on our way from Naples to Rome. On arriving at Caserta we ordered a pair of fresh horses to take us to *the Aqueduct*, which is about five miles further off; and near three hours must be employed in order to see it well, and return to Caserta. The hill we ascended on our way, exhibits an extensive and beautiful prospect of the Campania Felice. On arriving at *the Aqueduct*, the Keeper conducted us along the top of part of that structure; showing us the course of the water at one of the turrets. Hence we descended through the passages of the two

loftiest rows of arches, and proceeded to the centre-arch, to read the inscriptions; afterward taking a more distant view of this magnificent work, which extends twelve miles in a straight line, and twenty-six computing its sinuosities. Charles III. erected it, employing as his architect the Cav. Vanvitelli. On our return to Caserta we visited *the Palace*, built likewise by Vanvitelli, at the command of Charles III.; and deemed, in point of size and architecture, the most splendid royal residence existing: its form is rectangular; its length seven hundred and forty-six feet, its breadth five hundred and seventy-six, and its height one hundred and thirteen feet. The great Court or entrance to this edifice is five hundred and seven feet in length, and particularly magnificent; so likewise is the great Staircase. The Vestibule to the chapel, and the Chapel itself, highly merit notice; and the latter contains, in the royal gallery, a fine picture by Mengs. The large Theatre is adorned with twelve columns of basalt, taken from the Temple of Jupiter Serapis, and may vie, in point of size and splendour, with several of the public theatres of Europe: but the royal apartments in this palace, though vast, and beautifully proportioned, are so ill furnished as to be little worth attention. On our way to modern Capua we passed through what is supposed to have been *the ancient Town*, and observed a *sepulchral Monument* on the left, and another on the right; the latter being low, and of a circular form, with niches

(z) To the Keeper of the Grotto del Cane, and Vapour Baths, we gave six carlini; and to the Keeper at Astroni two carlini.

(a) It is not necessary to carry a cold dinner to Caserta, the fun there being tolerably good.

for cinerary urns^b. *The remains of the Amphitheatre* likewise lie on the right, close to the road; and the exterior Wall, the colossal Busts in the key-stones of the arches, the three Corridors, the four principal Entrances, the declivity for the Seats, the Staircases and Arena, are all discoverable. Between this Amphitheatre and modern Capua are *remains of an Arch*, supposed to have been one of the Gates of the ancient town; which, if this be its site, was situated four miles from Caserta, and one mile and a half from modern Capua, between the rivers Volturmo and Clanio.

EXCURSION TO VESUVIUS.

Wishing to see a slight eruption of Vesuvius, which happened in November 1818, we hired a carriage to go to Resina (five miles distant from Naples); took with us a basket of cold meat, bread, and wine, together with six torches^c; and set out five hours before sun-set. When arrived at Resina, we drove to the house of Salvatore, the best Cicerone of the mountain; and after dismissing our carriage, and giving directions that it should be ready

again in seven hours at the same place, to convey us home, we requested Salvatore to provide us with mules, guides, and one *chaise-à-porteur*; and likewise to undertake to pay the guides himself; that we might not be importuned for more than the proper price, namely, each donkey and guide one ducat, and each *chaise-à-porteur*, with eight men, six ducats. To the Cicerone it is customary to give from twelve to fifteen carlini^d. From Resina to the Hermitage on Vesuvius our mules conveyed us in two hours; and, after resting a short time, proceeded with us for about half an hour longer; when we dismounted, and were either carried in the *chaise-à-porteur*, or walked up toward the crater. This walk was extremely fatiguing, and occupied a full hour: but when we reached the little plain on Vesuvius, our labours were richly recompensed by the sight of five distinct streams of fire issuing from two mouths, and tumbling wave after wave, slowly down the mountain, with the same noise, and in the same manner, as the melting Glaciers roll into the Valley of Chamouni: indeed, while I

^b (b) Remains of a *Crypto-Porticus* are supposed to be discoverable on this side of the road.

(c) These torches are eighteen grani each, if bought at Naples; and three carlini each, if bought at Resina.

(d) Persons who ascend and descend Vesuvius by day-light usually give, for each donkey and guide, eight carlini; for each *chaise-à-porteur*, with six men, four ducats; and to the Cicerone twelve carlini. Sometimes, however, six piastres are demanded for a *chaise-à-porteur* during the night, and four piastres during the day.

Persons who wish to see what is called *The Grotto*, on Vesuvius, should provide themselves with a cold dinner; and set out, from Naples, about nine in the morning, for the house of Salvatore, at Resina; thence proceeding on donkeys to the Her-

mitage; and, after dining there, proceeding again on donkeys to the Grotto; about an hour's ride, on a good road. Donkeys cannot go nearer than the foot of the hillock on which the Grotto is situated: persons, therefore, who resolve to examine this curious production of Vesuvius, must walk about a quarter of a mile up a very steep ascent. When I made this excursion I returned, after examining the Grotto, to the Hermitage; where I remained, till it became quite dark; viewing the eruptions of the mountain; and then walked down to Resina, by torch-light. I paid for my donkey and guide twelve carlini; for wine, and the use of a room with a fire, twelve carlini; and to the Cicerone twelve carlini for himself, and six for the use of his torches.

contemplated this awful and extraordinary scene, I could have fancied myself transported to the base of the Montanvert, had it not been for the crimson glare and excessive heat of the surrounding scoræ.

After resting ourselves some time, we descended, by a path knee deep in ashes, to the spot where we had left our mules; thence proceeding, on foot, till within a short distance of the Hermitage; when we mounted the mules, and returned to Resina.

It is advisable for persons who ascend Vesuvius to provide themselves with strong boots, and stout walking sticks; unless they resolve to be carried the whole way in chairs; which, though practicable, is expensive.

EXCURSION TO HERCULANEUM, AND THE MUSEUM AT PORTICI.

Herculaneum was situated about five miles from Naples: and the present descent into this entombed city is at Resina. We took wax torches with us; because the Cicerone seldom provides a sufficient number: and we likewise put on thick shoes, and wrapped ourselves up; because the air of Herculaneum is damp, and the pavement wet in several places. This city, according to Dionysius of Halicarnassus, was founded by Heracles. The Alexandrian Chronicle mentions it as having been built sixty years before the siege of Troy; Pliny and Florus speak of it as a great and flourishing city; and some authors conjecture that

it was the Capua whose luxuries ruined Hannibal's army^f. Dion Cassius gives the following account of its destruction; which happened on the twenty-fourth of August, in the year seventy-nine. "An incredible quantity of ashes, carried by the wind, filled air, earth, and sea; suffocating men, cattle, birds, and fishes, and burying two entire cities, namely, Herculaneum and Pompeii, while their inhabitants were seated in the theatres." The people of Herculaneum, however, must have found time to escape; as very few skeletons, and very little portable wealth, have been discovered in those parts already excavated. Some quarters of the city are buried sixty-eight feet deep in ashes and lava; others above an hundred. This seems, from Dion Cassius, to have been the first great eruption of Vesuvius that the Romans witnessed; though there undoubtedly were volcanos in the adjoining country, from ages immemorial. The last named author says, that the ashes and dust ejected by Vesuvius darkened the sun at Rome; and were carried by the wind to Egypt: and Giuliani asserts, that during the eruption of 1631, the ashes were carried to Constantinople in such quantities as to terrify the Turks. The spot where Herculaneum stood was not ascertained till the beginning of the last century; but, about the year 1713, a peasant, while sinking a well at Portici, found several pieces of ancient mosaie, which happened to be at that time sought for by the Prince d'Elbeuf, who was building a house in the neighbourhood. The Prince,

(e) Perhaps founded in honour of the Sun; as the word *Hercules* appears to be derived from a Hebrew compound, meaning *universal fire*, and allusive to the at-

tributes of the sun.

(f) The Via Appia having passed through it, is, I believe, one reason for this conjecture.

wanting these fragments of marble to compose a stucco in imitation of that used by the Ancients, purchased, of the peasant, a right to search for them; on doing which, he was recompensed with a statue of Hercules, and another of Cleopatra: this success encouraged him to proceed with ardour; when the architrave of a marble gate, seven Grecian statues, resembling Vestals, and a circular Temple, encompassed by twenty-four columns of oriental alabaster on the outside, the same number within, and likewise embellished by statues, were the reward of his labour: in short, the produce of these excavations became considerable enough to attract the attention of the Neapolitan Government: in consequence of which, the Prince d'Elbeuf was commanded to desist; and all researches were given up, till the year 1736; when Don Carlos, on becoming King of Naples, wished to build a palace at Portici; and purchased, of the Prince d'Elbeuf, his lately erected house, together with the ground whence he had taken so many valuable antiquities. The King now made an excavation eighty feet deep, and discovered buried in the earth an entire city; together with the bed of a river which ran through it, and even part of the water: he also discovered the Temple of Jupiter, containing a statue reputed to be gold; and afterward laid open the Theatre, directly over which the peasant's well was found to have been sunk. The inscriptions on the doors of this Theatre, fragments of bronze horses gilt, and of the ear to which they belonged (decorations probably of

the grand entrance), together with a considerable number of statues, columns, and pictures, were now brought to light: but, nevertheless, in the year 1765, not more than fifty labourers were employed in making these valuable excavations; in 1769, the number was reduced to ten; and, in 1776, to three or four. Resina (anciently *Retintu*) and Portici being built immediately over Herculaneum, the workmen could not venture to excavate as they would have done had the surface of the earth been less encumbered; consequently the plans of Herculaneum and its edifices are not accurate: it is, however, ascertained that the streets were wide, straight, paved with lava, and bordered with raised footways; that the buildings are composed of tufo and other volcanic substances; the interior walls adorned with frescos, or stained with a deep and beautiful red colour; the architecture Grecian, and, generally speaking, uniform. The rooms in private houses were small, and either paved with mosaics, or bricks three feet long, and six inches thick. It does not appear that the generality of the people had glazed windows; though some excellent plate glass has been found in Herculaneum; but almost every window seems to have been provided with wooden shutters, pierced so as to admit light and air. The most considerable edifice yet discovered is a Forum, or Chalcidicum. This building seems to have been a rectangular court, two hundred and twenty-eight feet long, and encompassed with a portico supported by forty-two columns: it was paved with marble, and adorned

(g) The first coat of ancient stucco appears to have been made of small pieces of brick, or marble, mixed with pozzolana and lime.

with paintings. The portico of entrance was composed of five arcades, ornamented with equestrian statues of marble; two of which, the celebrated Balbi, have been already described. Opposite to the entrance, and elevated upon three steps, was a statue of the Emperor Vespasian; and on each side a figure in a curule chair: in the wall were niches adorned with paintings, and bronze statues of Nero and Germanicus: there likewise were other statues in the portico. This Forum was connected, by means of a colonnade, with two Temples, in form rectangular; and one of them an hundred and fifty feet long; the interior part being ornamented with columns, frescos, and inscriptions in bronze; and near these edifices was *an open Theatre*, capable of containing ten thousand spectators, and the only building now discoverable; all the other excavations having been filled up. By a passage close to the Peasant's Well we descended into *this Theatre*. The front of the stage seems to have been decorated with columns, statues, &c., all of which are taken away, two inscriptions excepted. The Proscenium was found entire; and is an hundred and thirty feet long. Part of the stage, and the base of one of the columns of flowered alabaster, with which it was adorned, were likewise discovered; and in front of the stage, according to De la Lande, were bronze statues of the Muses. Fragments also were found of bronze horses, supposed to have decorated the top of the wall which terminated the seats. All, however, which we were able to dis-

cern was the Stage, the Orchestra, the Consular Seats, and Proscenium; together with the Corridors or lobbies; some parts of which exhibit beautiful Arabesques, and Stucco stained with the dark red colour already mentioned: we likewise saw the impression of a human Face on the ceiling of one of the lobbies. This theatre appears to have been lined with Parian marble, and built about the same time with that at Verona, after the designs of Numisius.

Persons who are fearful of encountering a damp and oppressive atmosphere, should not venture down into Herculaneum; especially as there is, in the Studiù, a model of this city; which, in its present state, appeared to us more calculated to appal than please; particularly when we heard the carriages at Portici rolling over our heads like thunder, and felt conscious of being buried ourselves eighty feet deep in lava^h.

From Herculaneum we proceeded to *the Museum at Portici*; which, being a part of the royal Palace, cannot be seen without an order from the Lord High Steward. This Museum consists chiefly of Paintings found in Herculaneum and Pompeii: and judging from the beauty of the composition, and the unskillfulness of the execution, many persons think that several of them are copies, done by common house-painters, from the most renowned pictures of antiquity. The composition of Apollo and the Muses (now, I believe, in Paris,) is said to be so exquisite, that were an artist to study for years he could not change any one fold in the drapery to ad-

(h) We gave six carlini between the two guides who accompanied us down into Herculaneum.

vantage ; and the execution is said to be so bad, that more than an hour could not have been employed upon each figureⁱ. The subjects of the most celebrated Paintings are supposed to be ; Dido abandoned by Æneas !—the seven days of the week, represented by the seven planets—Theseus with the Minotaur dead at his feet—Hercules and Telephus—Telephus suckled by a deer, or Latinus son of Faunus, King of the Aborigines, an allegorical painting relative to the origin of the Romans—the Centaur, Chiron, teaching Achilles to strike the lyre, ascribed to Parrhasius ; though, more probably, copied from a work by that artist !—Hercules strangling the serpents sent by Juno to destroy him—Iphigenia discovering Orestes—Orestes and Pylades chained, and conducted, by the soldiers of King Thoas, before the statue of Diana—a Parrot drawing a car, and a Grasshopper driving ; supposed to be a copy from Zeuxis ; who was famous for these whimsical subjects !—a Faun and a Bacchante—small pictures of Rope dancers, Bacchantes, &c., one of whom holds a musical instrument used by the Neapolitans to this day—a Bacchante carried off by

(i) The pictures found in Herculaneum and Pompeii, except those done on marble, and now in the Studii at Naples, were all painted on the walls of private houses and public edifices ; and according to the opinion of Winckelmann, not much more ancient than the Augustan age ; at which period Painting was in its wane. This art, though the offspring of Sculpture, did not take birth till after its parent had reached maturity ; for the Jupiter of Phidias, and the Juno of Polycletus, deemed chefs-d'œuvres of sculpture, existed before the invention of Painting. Apollodorus and his disciple Zeuxis, who flourished in the fifteenth Olympiad, were the first painters who distinguished themselves in the style called *clair-obscur* ; and Euphranor, the contemporary of Praxiteles, and consequently posterior to Zeuxis, is supposed to

a Centaur—another Centaur carrying off a Youth—small paintings representing Children engaged in various occupations—quadrupeds, birds, fishes, fruits, &c.—a female Centaur with a Nymph (Zenxis is supposed to have invented female Centaurs)—a female Centaur and a Youth ; she holds a cymbal of gilt bronze ; the thrones of Mars and Venus, with their attributes, are in the same picture !—Boys making wine ; this painting exhibits an ancient wine-press—Boys engaged in other occupations—a naval Combat, ill done, but curious, because it exhibits ancient galleys, and the mode of fighting them—a Landscape with trees, and a temple ; in the centre of which last is a buckler ornamented with the head of Medusa ; it being an ancient custom to suspend votive bucklers in public edifices—an Egyptian landscape—a Crocodile hunt—Crocodiles and Hippopotami—(from the latter, says Pliny, man learnt the art of bleeding himself ; as this animal, when too full of blood, presses its foot against pointed reeds, by which means the operation is performed.) The education of Bacchus, supposed to be the copy of a fine original !—Iphigenia ready for sa-

have enriched the growing art by the introduction of symmetry, shading, and perspective. Painting, nevertheless, made a much slower advance toward perfection than did Sculpture ; because the latter, from its birth, became a necessary appendage to heathen worship : whereas the former did not acquire the privilege of entering consecrated edifices till after it had reached its meridian. In course of time, however, some of the Grecian temples became Pinacothecæ ; and, at Rome, the works of celebrated painters were exhibited in the temple of peace ; but it does not appear that the pictures of heathen deities were ever adored like their statues ; and, consequently, there is reason to suppose that Painting, from want of the same encouragement, did not arrive, in ancient days, at the same height of perfection with Sculpture.

crifice, supposed likewise to be the copy of a fine original!—a Bacchanalian ceremony, in which three figs are offered to the god; the number three being sacred and typical among the heathens—a garden; (it is curious to observe, in this and other pictures, that the ancient Roman gardens were precisely what Italian gardens are now.) Four Pictures in one, namely, a hare and a fowl, a pheasant, and two apples, three birds and some mushrooms, two partridges and three fishes: (the hare, by ancient epicures, was deemed the best quadruped, and the thrush the best bird.) Diana!—a Citharist, supposed to be Sappho, near whose left ear is a flower, the sign of a lady of pleasure—Hylas and Ganymede, the latter of whom holds a fan of peacock's feathers, which fans were used by the great people of antiquity to chase away flies; and are still carried in grand processions at Rome, to hinder those troublesome insects from annoying the Pope—A Woman looking at herself in a mirror of yellow metal—(Pliny, however, mentions mirrors of green glass, the first of which was made at Sidon: Nero had an emerald mirror. The Roman ladies are said to have carried these mirrors always about them; it likewise appears that they used false hair, false teeth, false eyebrows and eye-lashes, pomatum, rouge, and white paint; and they frequently stained their hair.) A young Female with light hair, the sign of a lady of pleasure—Bacchus—the Grecian horse brought into Troy—markets, shops, and schools, situated under porticos, as was the custom in Greece and Rome—a two-wheeled carriage, for the conveyance of baggage,

with a postilion on one of the horses, a mule saddled, and a blind man conducted by a dog—a man riding one, and guiding three horses—(the Romans frequently used to ride two, and even four horses at once, leaping from one to the other with extraordinary agility.)—Five Etruscan Priests, three of whom are crowned with tiaras, the High Priest's being gold—Peace or Peleus, supposed to have invented the poniard—a Female seated, with two lyres and a garland, the lyre being significant of harmony, union, and conjugal love, perhaps because the Muse Erato is said to have instituted marriage.—A theatrical representation of a Man in a scoffing mask making horns, and showing them to a woman who hides her face; this was the custom of the Greeks—two paintings of theatrical representations, in one of which is a Youth in a *half-mask*; the only thing of the kind yet discovered—a Poet, supposed to be Æschylus, dictating a drama to the tragic Muse—Psyche and a winged Genius, with a shoe on his head and another in his hand, both resembling ours of the present day—an Egyptian temple—the worship of Osiris—a caricature of the Cæsars, representing Æneas, his father, and son, as impure deities with dogs' heads. Drawing in caricature seems to have been common among the ancients; who frequently compared men to, and represented them under the forms of, beasts^k.

Several of these paintings have lately been removed to the Studii, at Naples; whither, according to report it is the intention of the Neapolitan Government to remove the whole.

(k) The Custode of this Museum expects from three to six carlini, according to the size of the party he attends,

EXCURSION TO POMPEII.

We made the same bargain with respect to our carriage as when we went to Caserta ; for though Pompeii is only thirteen miles and a half distant from Naples, the latter excursion requires more time than the former. We took with us a cold dinner, wine, plates, knives, forks, glasses, &c. ; as nothing, except water, can be procured at Pompeii. The road lies through Portici, Torre-del-Greco, and Torre-del-Annunziata ; in the way to the first of which, is the Ponte Maddalena, under whose arches passes the Sebeto, anciently *Sebethus*. The commencement of this drive exhibits gardens and vineyards of the most luxuriant description : but, near Torre-del-Greco, almost the whole country has been laid waste by streams of lava, which, during the summer of 1794, destroyed that town and its vicinity. Vesuvius had for some time ceased to vomit fire and smoke as usual ; a circumstance that generally presages mischief : and late in the evening of Thursday, June the 12th, the inhabitants were alarmed by a sudden and violent shock of an earthquake, which was thrice repeated, continuing each time about three minutes and as many seconds. This first calamity produced a general consternation ; inasmuch that the people fled from their houses into their gardens, and thence to the sea-side ; where they passed the night in dreadful alarm. Next morning processions of men, women, and children, were seen barefooted in the streets of Naples, proceeding to the Cathedral, to implore the protection of S. Gennaro. From Thursday till Sunday the weather was tempestuous, the air

hot, loaded with vapours, and, at intervals, suddenly darkened for some minutes ; during which period there were several slight shocks of an earthquake, attended by a rumbling sound, like distant thunder. On Sunday evening the inhabitants were again alarmed by a noise so violent that it resembled a continual discharge of cannon ; when, in a moment, burst forth a volcano, not in the crater on the summit of Vesuvius, but toward the middle of the mountain, on the western side. The explosion made every edifice tremble in Torre-del-Greco, which is only five horizontal miles from this new volcano, at whose mouth issued a column of smoke, that continually mounted, and increased in magnitude, till it formed itself into the shape of an immense pine. This column was sometimes clearly distinguished ; and at others obscured by ashes : it continued augmenting rapidly in circumference, till at length it began to decline downward ; when, from the quantity of dense matter which composed the column being much heavier than the air, the former, of course, fell to the ground. Torrents of flaming lava of a portentous magnitude now poured down the mountain, principally in two directions ; one stream, of about a mile in breadth, bending its destructive course toward Torre-del-Greco, a town said to contain eighteen thousand persons, the other taking the direction of Resina ; while several small rivulets of liquid fire were observed in divers places. Torre-del-Greco soon fell a prey to the lava ; which, in its progress, desolated the whole hill leading down from Vesuvius, sweeping away every house, so that the terrified inhabitants were

compelled to abandon their all, and take refuge in Naples. At length, the lava, after three hours' devastation, ran into the sea ; on whose banks, for one-third of a square mile, it raised itself a bed from fifteen to twenty Neapolitan *palmi*¹ above the level of the water ; and as much, if not more, above the level of the streets of Torre-del-Greco. The reflection from this torrent of lava illuminated the whole city of Naples, and filled its inhabitants with dread ; while the other torrent, which flowed toward Resina, on arriving at the gate divided itself into three streams, one running between the gate and the Convent de' Padri Francescani ; the second to the Piazza ; and the third to the Convent del Carmine, near Torre del Annunziata. Wherever the lava ran, it covered the country with a crust from twenty to thirty *palmi* deep : in and about Resina it left, for a short time, some few isolated buildings, namely, the Palazzo-Brancaccia, the Chiesa de' Marinari, and the Convent de' Francescani ; but these soon caught fire ; and five women with one old man, after vainly ringing the church

and convent-bells for assistance, saved themselves by flight. The Palazzo-Caracciolo now fell a prey to the flames ; as did every other building in the neighbourhood of Resina, till the whole surrounding plain exhibited one vast sheet of lava. The town of Torre-del-Greco likewise was completely buried ; some few tops of the loftiest buildings excepted ; while every part of the country through which the lava ran became a desert ; the trees being thrown down, the houses razed, and the ground, for many miles distant, covered with cinders and ashes ; which last lay about one finger deep in Naples. On the sixteenth of June the air was so dense as nearly to obscure the mountain ; but, next day, the fire made itself new channels ; which circumstance might, probably, be the preservation of several fine buildings near Resina^m.

The approach from Torre del Annunziata to Pompeii is through the Suburb anciently called *Pagus Augustus Felix*, and built on each side of the Via Appia, which, from the commencement of this Suburb to the Herculaneum-Gate, is flanked by a double row of Tombs.

Pompeii appears to have been

(l) A Neapolitan *palm* is rather more than ten English inches.

(m) I cannot dismiss this subject without mentioning an extraordinary circumstance which occurred at Pienza, near Siena, just before the destruction of Torre-del-Greco. Professor Santi, of Pisa (a gentleman whose name I have already mentioned), resided at Pienza when this circumstance happened ; and to him I was obliged for the following particulars, which may serve to rescue many ancient historians from the reproach of credulity.

On the 16th of June a dark and dense cloud was discovered at a great height above the horizon, coming from the south-east, that is, in the direction of Vesuvius ; which may be about two hundred horizontal miles distant from Pienza. At this height the cloud was heard to issue noises like the discharge of several batteries of

cannon ; it then burst into flames ; at which moment fell a shower of stones for seven or eight miles round ; while the cloud gradually vanished. These stones are volcanic ; being composed of grey lava, resembling what is found on Vesuvius ; and Mr. Santi, who took infinite pains to investigate this phenomenon, felt confident that the cloud rose from Vesuvius, which was, at that moment, disgorging fires whose force and effects cannot be calculated : it could not have arisen from Radicofani ; because, though this mountain is one continued mass of volcanic rocks, which bespeak it the offspring of subterranean fire, and though it has been sometimes visited by dreadful earthquakes, still, neither history, nor even tradition, records that it ejected flames, smoke, or vapour, at any period whatsoever.

populous and handsome: it was situated near the mouth of the Sarnus, (now called Sarno,) and the walls which surrounded the city, were above three miles in circumference, and are supposed to have been originally washed by the sea, though now about one mile distant from its margin. Pompeii (as already mentioned,) was buried under ashes and pumice-stones, and at the same time deluged with boiling water, during the year 79, and accidentally discovered by some peasants in 1750, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii, because the ashes and pumice-stones which entombed the latter were not above fifteen feet deep, and so easy was it to remove them, that the Pompeians who survived the eruption of the year 79, evidently disinterred and took away a large portion of their moveable wealth; though, generally speaking, they seem to have made no efforts toward repairing the mischief done to their houses; an extraordinary circumstance, as the roofs only were destroyedⁿ. The most interesting parts, hitherto restored to light, of this ill-fated city, have been disinterred by the French, who uncovered its Walls, Amphitheatre, Forum-Civile, Basilica, and adjoining Temples, together with the double row of Mausolea, on the outside of the Herculaneum-Gate. Still, however, several streets remain buried, but excavations are going on daily; and, were a thousand labourers employed, it is supposed that the

whole town might be uncovered in a twelvemonth.

The streets are straight, and paved with lava, having on each side a raised footway, usually composed of pozzolana and small pieces of brick or marble. The Via Appia (which traverses the town, and extends to Brundisium,) is broad, but the other streets are narrow; carriage-wheels have worn traces in their pavement, and judging from these traces, it appears that the distance between the wheels of ancient carriages was not four feet. The houses hitherto excavated are, generally speaking, small; most of them, however, were evidently the habitations of shopkeepers: but those few which belonged to persons of a higher class, were usually adorned with a vestibule, supported by columns of brick, each house possessing an open quadrangle, with a supply of water for domestic purposes in its centre; and on the sides of the quadrangle, and behind it, were baths and dressing-rooms, sitting-rooms, bed-chambers, the chapel which contained the Lares, the kitchen, larder, wine-cellar, &c., none of which appear to have had much light, except what the quadrangle afforded, there being, toward the streets, no windows. The walls of every room are composed of tufo and lava, stuccoed, painted, and polished, but the paintings in the large houses are seldom superior in merit to those in the shops; perhaps, however, the ancient mode of painting houses, like that now practised in Italy, was with machines called *stampi*; which enable the common house-painter

(n) Suetonius says, that Titus endeavoured to repair the devastation made by Veeuvius

at Pompeii: but, if he succeeded, subsequent eruptions demolished his work.

to execute almost any figure or pattern upon fresco walls. The ceilings are arched, the roofs flat, and but few houses have two stories. The windows, like those in Herculaneum, appear to have been provided with wooden shutters, and some of them were furnished with glass, which seems to have been thick and not transparent, while others are supposed to have been glazed either with horn or tale. Every apartment is paved with mosaics; and on the outside of the houses, written with red paint, are the names of the inhabitants, with their occupations, including magistrates, and other persons of rank: so that if the stucco on which these names were written had been well preserved, we should, at the present moment, have known to whom each house in Pompeii originally belonged. All the private houses are numbered: and on the exterior walls of public edifices are proclamations, advertisements, and notices with respect to festivals, gladiatorial shows, &c. The public edifices were spacious and elegant, and the whole town was watered by the Sarno, which seems to have been carried through it by means of subterranean canals.

I will now mention the objects best worth notice, as they lie contiguous to each other.

Villa of Diomedes. The first building disinterred at Pompeii was this Villa, the skeleton of whose master, Marcus Arrius Diomedes, was found here, with a key in one hand, and gold ornaments and coins in the other. Behind him was found another skeleton,

probably that of his servant, with vases of silver and bronze: and in three subterranean Corridors, which appear to have been used as cellars, seventeen skeletons were discovered, one of which, adorned with gold ornaments, is conjectured to have been the mistress of the Villa, and the others her family. This edifice has two stories. On the ground-floor are several rooms nearly in their original state, as are the Garden and the Cellars, the first of which is surrounded with Colonnades, and has a Pergola and a reservoir for water in its centre; the latter, wherein the seventeen skeletons were found, contain wine-jars, filled with, and cemented to the walls by, ashes. The upper story exhibits Paintings, mosaic pavements, hot and cold Baths, with Furnaces for heating water. Part of the ancient Roof of this Villa is likewise preserved: and, on the opposite side of the Via Appia, are the Tombs of the Family of Diomedes^o.

Building appropriated to the Silicernium after funerals. This is a small Structure (on the right, between the Villa of Diomedes and the Herculaneum-Gate); its interior was stuccoed and adorned with paintings (now obliterated,) of birds, deer, and other ancient emblems of death; it contains a Triclinium, or eating table, whereon the Silicernium, or funeral repast, was served^p. There are places for three mattresses round this table, and in the wall was a recess, where probably the bust of the deceased might be exhibited to the guests. The recess is now destroyed.

(o) One of the apartments in the Villa of Diomedes has windows looking toward the garden.

(p) A Triclinium means the place where

the Greeks and Romans reposed on mattresses while they ate, and was so called because it held three mattresses only.

Repository for the ashes of the dead. This edifice, wherein the ashes of persons who had not private tombs are supposed to have been deposited, has, on its summit, an ornament shaped like an altar, and adorned with *bassirilievi* emblematical of death.

Semicircular roofed Seat. On the left side of the Via Appia is a deep Recess, decorated with stucco ornaments: it seems to have been a covered seat for foot-passengers; and here were found the skeletons of a mother with her infant in her arms, and two other children near her. Three gold rings (one being in the form of a serpent,) and two pair of ear-rings, enriched with fine pearls, were found among these skeletons. Opposite to this semicircular seat, and at a small distance from the Via Appia, are ruins of a Villa supposed to have belonged to Cicero.

Inn. This appears to have been a large building, provided with horses, carriages, &c.; and situated on the outside of the city, because Strangers were not permitted to sleep within its walls. Remains of the wheels of carriages, the skeleton of a donkey, and a piece of bronze, resembling a horse's bit, were found here.

Columbarium, called the Tomb of the Gladiators. This Sepulchre, which stands on the right of the Via Appia, particularly merits notice; because its interior is perfect, and contains a considerable number of places, (shaped like pigeon-holes,) for cinerary urns.

Semicircular Seat, not roofed. On the back of this Seat is the following inscription, in capital letters; as, indeed, are all the inscriptions at Pompeii: "MAMMÆ P.F. SACERDOTI PVBLICAE LOCVS SEPVLTVRAE DATVS DE-

CVRIONVM DECRETO." Behind the Seat stands the Tomb of Mammia, which appears to have been handsomely built, and elegantly ornamented. Further on, near the Herculaneum-Gate, is another semicircular Bench; and to the left of the Via Appia, on the outside of the Gate, is a Path leading to a Sally-Port; by the steps of which, it is easy to ascend to the top of the Ramparts.

Herculaneum-Gate. There were four entrances to Pompeii, namely, the Herculaneum-Gate; the Sarno, or Sea-Gate; the Isiac-Gate, (so called because near the Temple of Isis;) and the Nola-Gate: all of which entrances were apparently devoid of architectural decorations, and composed of bricks, stuccoed. The Herculaneum-Gate is divided into three parts: the middle division, through which passes the Via Appia, is supposed to have been for carriages; and one of the side entrances, for foot-passengers coming into the city; while the other was appropriated to foot-passengers going out of it. The Via Appia is about twelve feet wide, and composed of large volcanic stones of various shapes and sizes, fixed deep into a particularly strong cement. The footways on either side of this street are between two and three feet in width.

Post-House. This is the first Building on the right, within the Gate: and as Augustus established posts, or what was tantamount, on all the Consular roads, making Pompeii one of the stations, this building probably was a Post-House: several pieces of iron, shaped like the tire of wheels, were found here. In a House on the opposite side of the way are a Triclinium, and some Paintings which merit notice.

Building commonly called a Coffee-house; but more probably a *Thermopolium*, or *Shop*, for hot medicated potions. Here we find a Stove; and likewise a marble Dresser, with marks upon it, evidently made either by cups or glasses; and consequently the contents of these cups, or glasses, when spilt, must have been, (as medicated draughts frequently are) *corrosive*. On the opposite side of the Street is a House which, according to an inscription nearly obliterated, belonged to a person named Albinus: and several amulets, representing birds, tortoises, dolphins, and other fishes, in gold, silver, coral, and bronze, were found here^r. Adjoining is another *Thermopolium*.

House of Caius Ceius. This Edifice, which stands opposite to a Fountain, and is now occupied by Soldiers, appears to have contained public Baths. Not far distant is an Edifice, adorned with a Pavement of fine marble, and a good Mosaic, representing a Lion. This quarter of the town likewise contains subterranean Structures, wherein the citizens of Pompeii are supposed to have assembled, during very hot or rainy weather, to transact business. This description of building was called a *Crypto-Porticus*; and usually adorned with columns, and fur-

nished with baths and reservoirs for water.

House called, the Habitation of the Festals. Here, according to appearance, were Three Habitations under the same roof; and likewise a Chapel, with a place for the sacred fire in its centre; and, in its walls, three Recesses for the Lares. On the Door-sill of one of the apartments is the word, "SALVE," (*Welcome*), wrought in mosaic: another Door-sill is adorned with two Serpents, also wrought in mosaic. A room of very small dimensions has, in the centre of its pavement, a Labyrinth, or table for playing at an ancient game; and the pavement of another room exhibits a Cornucopia. The skeletons of a man and a little dog were found here: and in the apartment called the *Toiletta*, several gold ornaments for ladies were discovered. Not far distant is an edifice which appears to have been an Anatomical Theatre; as upwards of forty surgical instruments, some resembling those of the present day, and others quite different, were found within its walls.

Ponderarium, or Custom-House. Here were found a considerable number of weights, scales, and steelyards, similar to those now in use at Naples; together with one weight of twenty-two ounces,

(*q*) Coffee is a native of Africa, supposed to have been unknown to the Greeks and Romans; and not being mentioned by any European Writers engaged in the Crusades, it seems to have been equally unknown in Syria, during the thirteenth and fourteenth centuries. It is found wild, from Caffa, the south province of Narea, in Africa, to the banks of the Nile; and was first brought from Arabia into Europe about the middle of the fifteenth century. It was used at Grand Cairo early in the sixteenth century; and first mentioned in the west of Europe by a German traveller, who returned from Syria in 1573. Pietro della Valle, a Venetian, says, in a letter of his,

that he intended bringing some of it to Venice, where he thought it was unknown. This berry, which has now made its way through the whole civilized world, was first brought into France during the year 1644; and in 1671, a coffee-house was opened at Marseilles. In 1652, Daniel Edwards, an English Merchant, brought with him, from Turkey, a Greek servant who understood the method of roasting and making coffee; and this servant was the first person who sold it publicly in London.

(*r*) The Ancients wore amulets round their necks, to preserve themselves from witchcraft.

representing the figure of Mercury. Near the Ponderarium is an Edifice which, judging by the materials discovered there, seems to have been a Soap-Manufactory; and not far distant are two Shops for hot medicated potions.

Public Baking-House. This Building contains an Oven; together with Mills for pulverizing corn. Shops of a similar description abound in Pompeii.

Wine and Oil Shop. The Vessels which contained wine and oil may still be seen here, and in many other Shops of the same kind. Here likewise are Stoves; with which these Shops seem usually to have been furnished; perhaps for the purpose of boiling wine^s.

House of Caius Sallust. Contiguous to the Wine and Oil Shop is one of the largest Houses yet discovered at Pompeii; and, according to the Inscription on its outside-Wall, once the abode of Caius Sallust. Here is a Triclinium, with places where mattresses appear to have been spread for the family to lie down while they ate. This Triclinium is in the back part of the House; and, in another part, is a tolerably well preserved picture of Diana and Actæon; and likewise a small room, paved with African marbles, and adorned with a picture of Mars, Venus, and Cupid, well preserved, and executed in a style much superior to the generality of frescos found at Pompeii. In the Lararium, or Chapel for the Lares, a small statue was discovered; as were some coins, and a gold vase, weighing three ounces: bronze vases likewise were found in this

house: and four skeletons, five armlets, two rings, two ear-rings, a small silver dish, a candelabrum, several bronze vases, and thirty-two coins, were found in its vicinity.

Academy of Music. This Edifice appears to have been spacious; and its Quadrangle is ornamented with a painting of two Serpents twined round an Altar, above which is a Lararium. The large rooms exhibit paintings representing musical instruments; and a piece of iron, which apparently belonged to a musical instrument, was discovered here.

House of Pansa. This is a good house, handsomely decorated with marbles and mosaics. In the centre of its Quadrangle are a Well and a small Reservoir for fish; and in its Kitchen a Fire-Place, resembling what we find in modern Italian kitchens, and Paintings representing a spit, a ham, an eel, and other eatables. Here were found several culinary utensils, both of earthenware and bronze: and not far hence is a Shop, wherein a variety of colours, prepared for fresco-painting, were discovered^t.

Forum Civile. This is a very large oblong Piazza, which appears to have been bordered with magnificent Porticos, supported by a double row of tufo and travertino columns, and paved with marble. One entrance to this Forum is through two Archways, the use of which is not apparent. Beyond the second Archway on the left, are remains of a Temple, supposed to have been consecrated to Jupiter, because a fine head of that heathen deity was found there. Several steps, now shaken to pieces

(s) The Ancients, according to Cluverius, were in the habit of boiling their wines.

(t) These Colours are now placed in the Studii at Naples.

by earthquakes, lead to the Vestibule of this Temple, which seems to have been quadrilateral, spacious, and handsome, and its Cella is elegantly paved with mosaics^u. On the right of these Ruins stands the Temple of Venus, exhibiting beautiful remains of its original splendour. The shape of the edifice is quadrilateral; its dimensions are large, and its walls adorned with paintings. The Cella, which stands on fifteen steps, is paved with mosaics; and in a contiguous apartment is a well-preserved painting of Bacchus and Silenus. Here likewise is a small Recess, supposed to have been a Lararium. The lower part of the Temple contains a Herma, resembling a Vestal, together with an Altar, (or perhaps the basis of the statue of Venus,) which seems to have slid from its proper place, in consequence of an earthquake. The steps leading to the Cella have the same appearance, and all the edifices in this part of Pompeii must have suffered more from the earthquake which preceded the eruption of the year 79, than from that eruption itself, as the repairs going on at the very moment of that eruption evidently prove. Beyond the Temple of Venus, and fronting the Via Appia, stands the Basilica, or principal Court of Justice, a majestic structure, of a quadrilateral form, in length an hundred and ninety feet, and in breadth seventy-two. The walls are adorned with Corinthian pilasters, and the centre of the building exhibits a double row of Corinthian

columns, twenty-eight in number. The Tribunal for the judges, which stands at the upper end of the Court, is considerably elevated, and has, immediately beneath it, a subterranean apartment, supposed to have been a prison. In the court, and fronting the Tribunal, is a large Pedestal, evidently intended to support an equestrian statue: and on an outside wall of this structure, (that wall which fronts the house of Championet,) the word "BASILICA" may be discovered, in two places, written with red paint. Beyond the Basilica, and fronting the Temple of Jupiter, are three large edifices, supposed to have been dedicated to public uses, and that in the centre was evidently unfinished, or repairing, when buried by the eruption of 79. On the side of the Forum, and opposite to the Basilica, are edifices resembling Temples; one of which, supposed to have been consecrated to Mercury, contains a beautiful Altar, adorned with *bassi-rilievi* representing a sacrifice. Marbles of various sorts, apparently prepared for new buildings, together with a Pedestal which seems, from the inscription it bears, to have supported the statue of Q. Sallust, and another Pedestal inscribed with the letters, "C. CVSPIO C. F. PANSÆ," occupy the centre of the Piazza: and, judging from marks in the pavement, the entrance to this Forum was occasionally closed with gates of bronze or iron^v.

House of Championet, so called

(u) Behind the Archways near this Temple are paintings, representative of Mars and Juno, a circumstance which induces some persons to suppose it was consecrated to the latter.

(v) Antiquaries conjecture, that immediately after the eruption of the year 79, the

inhabitants of Pompeii disintombed the Forum Civile, and took away all its best statues and other decorations, a circumstance which would easily account for the small number of moveable treasures found here, by modern excavators.

because excavated by a French General of that name. This Habitation appears to have suffered considerably from the earthquake of the year 63: it has a Vestibule paved with mosaics, and, in the centre of its quadrangle, a Reservoir for the rain-water which fell on its roof; this Reservoir appears to have had a covering. At the back of the house is another Vestibule: and under the sitting-rooms and bed-chambers (all of which are paved with mosaics, and more or less decorated with paintings,) are subterranean Offices, a rare thing at Pompeii. Skeletons of females, with rings, bracelets, and a considerable number of coins, were found in this house.

Crypto-Porticus, and Chalcidicum, built by Eumachia. In the Via Appia, and near the Forum Civile, over the entrance to what seems to have been a covered passage, is the following inscription:

“ Eumachia. L. F. Sacerd. Publ. Nominis Suo et M. Numistr. I Frontonis, Fili. Chalcidicum Cryptam Porticus Concordiæ Augustæ Pietati suæ Pecunia Fecit Eademque Dedicavit.”

Just beyond this Passage, and leading to what appears to have been a Chalcidicum, is the Statue of a Female in a Vestal's dress, with the following inscription on the pedestal:

“ Eumachia. L. F.
Sacerd. Publ.
Fullones.”

This statue still remains on the spot where it was discovered in the summer of 1820: and, judging from the inscriptions, it seems that Eumachia, a public Priestess, built, at her own expense, in her own name, and that of another

person, a Chalcidicum and Crypto-Porticus, and likewise paid for having them consecrated to the use of the Pompeian washerwomen, by whom, as a token of gratitude, her statue was erected. The Chalcidicum (a spacious Piazza,) was adorned with Colonnades elevated on steps, some parts of which are cased with white marble, and other parts unfinished: but the marble slabs, prepared for casing the unfinished parts, were discovered on an adjacent spot, where they may still be seen. The centre of the Chalcidicum evidently contained a large sheet of water, in which were several Washing-Blocks, cased with white marble; these Blocks, and the Channel through which the water was conveyed into this spacious basin, still remain, as does a small Temple, fronting the Forum Civile, from which there seems to have been an entrance into the Chalcidicum^w.

Continuation of the Via Appia. On each side of this Street are Shops and other buildings, which exhibit the names and occupations of the persons by whom they were once inhabited: these names, &c., are written with red paint; and the Wall, fronting the Via Appia, and belonging to the Chalcidicum, displays the ordinances of the magistrates, the days appointed for festivals, &c., likewise written with red paint. Here are Bakers' Shops, containing Mills for pulverizing corn; Oil and Wine Shops; a House adorned with pictures of heathen divinities; and another House elegantly painted, and supposed to have belonged to a Jeweller. In this Street, and likewise in other

(w) The Tomb of Eumachia stands just beyond the Walls of Pompeii, near the

Herculaneum-Gate, and appears to have been erected by the public.

parts of the town, are several Fountains, which were supplied by water brought in a canal from the Sarno: and at the lower end of the Street, near the Portico leading to the Tragic Theatre, was found, in 1812, a skeleton, supposed to be the remains of a Priest of Isis, with a large quantity of coins, namely, three hundred and sixty pieces of silver, forty-two of bronze, and eight of gold, wrapped up in cloth so strong as not to have perished during more than seventeen centuries. Here likewise were found several silver vases, some of them evidently sacrificial, and belonging to the Temple of Isis; small silver spoons, cups of gold and silver, a valuable cameo, rings, silver *bassirilevi*, &c.

Portico ornamented with six Columns of Tufo. The Capitals of the Columns which supported this Portico appear to have been handsome, and its front, according to an inscription on a Pedestal that still remains, was adorned with the statue of Marcus Claudius Marcellus, son of Caius, Patron of Pompeii. The statue, however, has not been found. Beyond this Portico is a long Colonnade, leading to the Tragic Theatre.

Temple of Hercules. This Edifice, apparently more ancient than any other Temple at Pompeii, is said to have been thrown down by the earthquake of the year 63^x, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Doric structure, which stood on a quadrilateral platform, with three steps on every side leading up to

it. The platform still remains, and is ninety feet long, by about sixty feet wide. Traces of gigantic Columns also remain; and beyond the Platform, and nearly fronting the east, are three Altars: that in the centre is small, and probably held the sacred fire; those on the sides are large, low, and shaped like sarcophagi: the latter kind of altar, called *Ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victim was burnt^y. Behind these Altars is a Receptacle for the sacred ashes; near the Temple is a Burial-place, and on the left, a semicircular Bench, decorated with lions' claws carved in tufo: it resembles the seats near the Herculaneum-Gate.

Upper entrance to the Tragic Theatre. This wall has been restored, and, beyond it, are steps leading down to the Postscenium of the Tragic Theatre; and likewise to the Forum Nundinarium; so called because a market was held there, every ninth day. Not far hence was the great Reservoir of the water of the Sarno, which supplied the lower part of the city, and particularly the Forum Nundinarium.

Tribunal, or Curia of Pompeii. This is an oblong Court, surrounded by Porticos; and containing a Rostrum, built of peperino, with steps ascending to it. Tribunals were usually placed near Forums and Theatres: and this Tribunal is supposed to have been erected by a family who likewise built at their own expense, the Tragic Theatre; and a Crypto-Porticus, in order to adorn the Colony.

(x) This earthquake is mentioned by Seneca.

(y) The Altare, so called, because *high*,

was the place where sacrifices were offered to the celestial deities.

Temple of Isis. It appears, from an inscription found here, that this edifice was thrown down by the earthquake of 63, and rebuilt by Numerius Popidius Celsinus. It is sixty-eight feet long, by sixty feet wide; in good preservation; and peculiarly well worth notice: for to contemplate the altar whence so many oracles have issued, to discern the identical spot where the priests concealed themselves, when they spoke for the statue of their goddess, to view the secret stairs by which they ascended into the Sanctum Sanctorum; in short, to examine the construction of a Temple more Egyptian than Greek, excites no common degree of interest^z. This Temple is a Doric Edifice, composed of bricks, stuccoed, painted, and polished. The Sanctum Sanctorum stands on seven steps, (once cased with Parian marble,) its form being nearly a square: its Walls, which are provided with niches for statues, display, among other ornaments in stucco, the pomegranate, called, in Greek, *Roia*, and one of the emblems of Isis. The pavement is Mosaic. Here, on two altars, were suspended the Isiac Tables: and two quadrangular basins of Parian marble, to contain the purifying water, were likewise found here; each standing on one foot of elegant workmanship, and bearing this inscription; "LONGINUS II VIR." On the high altar stood the statue of Isis; and immediately beneath this altar are apertures to the hiding-

place for the priests; contiguous to which, are the secret Stairs. The lower end of the Temple, fronting the Sanctum Sanctorum, contains the Altars whereon victims were burnt; together with the Receptacles for their ashes, and the Reservoir for the purifying water. A figure of Harpocrates was found in a niche opposite to the high altar^a. Other parts of the Temple contain small altars, a Kitchen, in which were found culinary utensils of *creta cotta*, (containing ham-bones and remains of fishes,) together with the skeleton of a priest leaning against the wall, and holding in his hand, a hatchet. Here also is a Refectory, where the priests were dining at the moment of the eruption which entombed their city; and where chickens' bones, eggs, and earthen vessels, were discovered: burnt bread was likewise found here; together with the skeletons of priests who either had not time to make their escape, or felt it a duty not to abandon their goddess. When this Temple was excavated, its walls exhibited paintings of Isis with the sistrum, Anubis with a dog's head, priests with palm-branches and ears of corn, and one priest holding a lamp^b; the Hippopotamus, the Ibis, the lotus, dolphins, birds, and arabesques. Most of these, however, have been removed to Naples; as have the statues of Isis, Venus, Bacchus, Priapus, and two Egyptian idols, in basalt, which were likewise found here. Sacrificial vessels of every description, candelabra, tri-

(z) The traffic between the Pompeians and Alexandrians is supposed to have given rise to the worship of Isis at Pompeii.

(a) A profound silence was observed during Egyptian sacrifices.

(b) The priests, in these paintings, are re-

presented with heads shaved, garments of white linen, and woven shoes, through which the feet were seen: history, however, tells us, that the priests of Isis were obliged to walk barefooted.

pods, and conches for the gods, were also discovered in this Temple^c.

Not far hence is an Edifice which, judging by the rings of iron found in its walls, was probably the Receptacle for beasts destined to be slain on the Isiac altars.

Temple of Æsculapius. The centre of this little building contains a large low Altar, made with tufo, and shaped like a sarcophagus. The Cella is placed on nine steps; and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found statues of Æsculapius, Hygeia, and Priapus, all in *creta cotta*.

Sculptor's Shop. Several statues were discovered here; some being finished, others half finished, and others only just begun. Several blocks of marble, and various tools, now preserved in the Neapolitan Academy of Sculpture^d, were likewise discovered here.

Comic Theatre. This Edifice, built of tufo, and supposed to have been the Odeum for music, is small, but nearly perfect; and was covered with a roof resting upon columns, between which, were apertures for light. Here

are the places for the Proconsul, and Vestals; the Orchestra^e; the Proscenium, the Scenium, and the Postscenium; together with all the Benches, and Staircases leading to them, for male spectators; and another Staircase leading to the Portico, or Gallery, round the top of the Theatre; in which Gallery the females were placed. The Orchestra is paved with marble, and exhibits the following Inscription in bronze capitals.

“M. OCYLATIVS M. F. VERVS
II VIR PRO LVDIS.”

and on the outside of the edifice is another Inscription, mentioning the names of the persons at whose expense it was roofed^f.

Two admission tickets for theatrical representations have been found at Pompeii: these tickets are circular, and made of bone; on one of them is written, “ΑΙΟΧΥΛΑΟΥ;” and above this word is marked the Roman number, XII., with the Greek corresponding numerical letters, ΙΒ, beneath it. The other ticket is numbered in a similar manner; and likewise marked with the name of a Greek poet; both tickets having, on the reverse side, a drawing, which represents a theatre^g. The Odeum seems to

(c) One of these conches was made of ivory, and too much injured to admit of reparation: the other, made of bronze, has been restored; and is now placed in the Museo Borbonico, at Naples.

(d) This academy is under the same roof with the Museo Borbonico.

(e) The orchestra (ὀρχήστρα) of the Greeks is supposed to have been what, in modern continental theatres, we call the parterre: the Proscenium seems to have been what we denominate the orchestra; the Scenium was the stage; and the Postscenium the place where the machinery of the theatre was prepared for exhibition, and where the actors dressed.

(f) Roofed theatres were not common among the Ancients; whose theatrical re-

presentations appear to have been exhibited by day-light.

(g) Augustus, in order to prevent confusion, with regard to places for the audience in theatres, decreed that all the different ranks of persons, in the respective cities of the Roman empire, should be provided with tickets, specifying the part of the theatre, and the number of the seat they were entitled to occupy. This circumstance is related by Suetonius. The arrangement of the audience was as follows. Persons of Consular rank and Vestals, being few in number, occupied the two shortest lines of seats, close to the orchestra, and sat on portable chairs: Knights, being likewise few in number, compared with Plebeians, occupied the shortest lines of stone benches;

have suffered from the earthquake of 63.

Tragic Theatre. This edifice, which stands upon a stratum of very ancient lava, is much larger than the Odeum; and, in point of architecture, one of the most beautiful buildings in Pompeii. It was composed of tufo, lined throughout with Parian marble; and still exhibits the Orchestra, the Proscenium, the Stage; the Marks where Scenes, or a Curtain were fixed; the Podium on the right of the Orchestra for the chief magistrate, where a curule chair was found; the Podium on the left, for the Vestals, the benches for patricians and knights, in the lower part of the Cavea, and those for plebeians, in the upper part; the Entrance for patricians and knights; the Entrance and Stairs for plebeians; the Gallery round the top of the Theatre, for ladies; which Gallery appears to have been fenced with bars of iron; (as the holes in the marble, and the remains of lead, used for fixing the bars, may still be discovered;) the Stairs of entrance to this Gallery, and the Blocks of Marble projecting from its Wall, so as to support the wood-work, to which, in case of rain or intense heat, an awning was fastened^b. The Stage, judging by the niches that still remain, appears to have been adorned with statuesⁱ: the Proscenium is enclosed by dwarf walls, and divides the stage from the Orchestra and seats appropriated to the audience. This stage, like

(these were immediately behind the portable chairs;) plebeian men occupied the uppermost, and consequently the longest, lines of stone benches; while the female part of the audience, Vestals excepted, were commanded, by Augustus, to occupy the portico, or gallery; near which stood the officers appointed to keep order.

(h) The Campanians! invented awnings

those of modern days, is more elevated at the upper than the lower end; very wide, but so shallow, that much scenery could not have been used; although the ancients changed their scenes by aid of engines with which they turned the partition, called the *scena*, round at pleasure. There are three entrances for the actors, all in front; and behind the stage are remains of the Postscenium.

This Theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill was an extensive Colonnade, (already mentioned,) destined, perhaps, to shelter the spectators in wet weather; and likewise to serve as a public walk; the view it commands being delightful.

The Comic and Tragic Theatres stand near each other, and contiguous to a public Building surrounded with Colonnades, and supposed to have been,

The Forum Nundinarium. This Forum is of an oblong shape, and bordered by Columns of the Doric order, without bases; the materials of which they are composed being tufo stuccoed, and painted either red or yellow, as was a general practice at Pompeii. These Columns still exhibit figures in armour, and names of persons; traced, no doubt, by the ancient inhabitants of this Forum to while away their vacant hours. Within the Colonnades are Rooms of various dimensions, supposed to have served as Shops and Ma-

for theatres, to shelter the audience from the rays of the sun: but were, in consequence, called effeminate; a character which still seems appropriate to them.

(i) The partition between the dressing rooms and the stage was called the *Scena*; and decorated with statues, columns, &c., for a tragedy; and, for a comedy, with cottages, and other pastoral objects.

gazines for merchandize; some of the largest being about fifteen feet square: and above these rooms was a second story, which appears to have been surrounded with wooden balconies. In one room was found an apparatus for making soap; in another a mill for pulverizing corn; and in another an apparatus for expressing oil. On the eastern side of this Forum were stalls for cattle; and in the Prison, or Guard-house, were found skeletons in the stocks, armour, and the crest of a helmet adorned with a representation of the siege of Troy. The square contains a Fountain of excellent water, a small ancient Table, and likewise a large modern Table, shaded by weeping willows, so as to make a pleasant dining place in warm weather^k.

Amphitheatre. In the centre of a spacious Piazza, (probably a Circus for chariot-races,) stands this colossean Edifice; which, when disintombed, was so perfect that the paintings on the stuccoed wall surrounding the Arena appeared as fresh as if only just finished: but, on being too suddenly exposed to the air, the stucco cracked, and fell off; so that very few paintings now remain. The form of this Amphitheatre is oval; the architecture particularly fine; and a handsome Arcade, once embellished with statues, the niches and inscriptions belonging to which still remain, leads down to the principal entrance. This Arcade is paved with lava, and the statues it contained were those of C. Cus-

pius Pansa, and his Son. The Amphitheatre rests upon a circular subterranean Corridor of incredible strength; as it supports all the seats. An iron railing seems to have defended the spectators who sat in the first row: and the entrances of the Arena appear to have been defended by iron grates. The walls of the Podium, when first unburied, displayed beautiful paintings; but, on being exposed to the air, they were destroyed, like those in the Arena. Above a flight of steps leading to the upper seats is a *basso-rilievo*, (in marble,) which represents a charioteer driving over his opponent; and above the seats is a Gallery, which was appropriated to female spectators: it encircles the top of the edifice; and commands a magnificent prospect of Vesuvius, Castel-a-mare, the site of Stabiae, the mouth of the Sarno, and the beautiful Bay of Naples: and in the upper part of the circular Wall of this Gallery are Blocks of Stone, pierced to receive the poles which supported the awning^l.

Near the northern entrance to the Amphitheatre are remains of a Building furnished with a Triclinium; and therefore supposed to have been the Silicernium belonging to the edifice.

City Walls. Pompeii was fortified by double Walls built with large pieces of Tufo; one Wall encompassing the city, the other passing through the centre of a ditch, made to strengthen the fortification: and between these Walls is the broad Platform of

(j) Ancient Forums were always guarded by soldiers; and therefore the place wherein the stocks and armour were found most probably was the Guard-house.

(k) The model of the Stocks, the Skulls of the persons whose skeletons were found in them, and some of the half-finished

Sculpture discovered in the Statuary's Shop, are kept here.

(l) Skeletons of eight lions, and one man, supposed to have been their keeper, were, according to report, discovered in this Amphitheatre.

the Ancients ; which, at Pompeii, seems to have been twenty feet in breadth. The Walls were about twenty feet high ; some parts consisting of smooth stones, from four to five feet square, and apparently not joined by any cement ; though placed with such skill as to resemble one entire mass : while other parts are ill built, with rough stones of various shapes and sizes ; and were, perhaps, hastily piled together, after the destructive earthquake of the year 63. Curious Characters are engraved on some of these stones. The Walls were fortified with low square Towers ; and the four Gates of the City stood at right angles^m.

No Traveller should neglect an opportunity of visiting Pompeii ; which exhibits, even now, one of the most interesting objects in the known world : and when first disinterred, when skeletons were seen in the houses ; when lamps, candelabra, glass of various kinds and shapes, ornamental vases, culinary utensils, and even the very bread of the suffocated inhabitants were discernible ; when the Temples were filled with statues of heathen deities, and adorned with all the elegant and costly embellishments of heathen worship, what a speculation must this city have furnished to a thinking mind ! —and though the greater part of its moveable wealth now enriches

the royal Neapolitan Museums, still to visit it, even now, is absolutely to live with the Ancients : and when we see houses, shops, furniture, implements of husbandry, &c. &c., exactly similar to those of the present day, we are apt to conclude that customs and manners have undergone but little variation for the last two thousand years. The practice of consulting augurs, and that of hiring persons to weep at funerals, are still kept up in the mountainous and secluded parts of Tuscany ; and the Tuscan cattle, when destined for slaughter, are frequently adorned with chaplets of flowers, precisely as the Ancients used to adorn their victims for sacrifice. The Roman butchers, likewise, still wear the dress, and use the knife, of heathen sacrificing priests. The old Roman custom of not eating above one regular meal a day, and that about the ninth hour of Italy, (three o'clock with us,) is kept up by many of the Italians : and, during the month of May, it is common to see peasants dressed, as in former times, like Pan, satyrs, &c.ⁿ. I do not, however, mean to infer, from what I have said, that the modern Greeks and Italians equal the Ancients in works of art ; there being, in this respect, a considerable difference between the present race and their forefathers^o.

(m) The number of skeletons hitherto found in Pompeii, and its suburbs, is said to be less than three hundred ; a small proportion of its inhabitants, if we may judge from an advertisement, found on the outside of a large private house, and importing, that it was to be let for five years, together with nine hundred shops, all belonging to the same person : and, supposing no mistake to have arisen, with respect to the import of this advertisement, how great must have been the trade, and consequent population of a city where one individual possessed nine hundred shops !

(n) In Tuscany the ancient practice of placing herbs, eggs, and what we call *a whet*, upon the table before dinner, is still kept up at hotels.

(o) Persons who intend to enter Pompeii by the Herculaneum Gate, should, on arriving at the Villa of Diomedes, send their carriage and dinner to the Forum Nundinarium ; ordering their driver to be in waiting there, an hour before sunset, to convey them to the Amphitheatre ; and thence back to Naples. But persons who drive, in the first place, to the Amphitheatre, and then enter Pompeii by the Forum Nun-

EXCURSION TO PÆSTUM.

The distance from Naples to Pæstum is computed to be fifty-four miles; and the time employed in going, with a light four-wheeled carriage and four horses, is as follows:—

	hours
From Naples to Pompeii	2½
Salerno	3
Eboli	3½
Pæstum	3.

Persons who are restricted for time may accomplish this excursion in two days, by ordering their Voiturin to send forward a relay of horses to take them from Salerno to Pæstum; but the more eligible plan is to sleep the first night at *Eboli*; the second at *Salerno*; and to return on the third day to *Naples*. The former mode of going usually costs from thirty-five to forty piastres for the horses; the latter about thirty. From Salerno to Pæstum there is a cross road, six or eight miles shorter than that which goes through Eboli; but not good, even during summer; and, at other seasons, impracticable. The great road from Naples to Eboli is excellent. Wishing to sleep the first night at Eboli, we set out as early as possible from Naples; and, on entering the valley near the Sea Gate of Pompeii, drove through cotton plantations, watered by the Sarno;

thence proceeding to *Nocera*, anciently *Nuceria*, a town of high antiquity; but where nothing now remains worth notice, except the *Church of Santa Maria Maggiore*, which is adorned with an antique Font, for the immersion of adults, similar to that in the Baptistery at Pisa. The Church is of an orbicular form; it contains a double circle of Columns of precious marbles; and seems to have been originally a Temple consecrated to all the gods. From Nocera we drove through a rich vale, exhibiting picturesque scenery, to *La Cava*, a large town with porticos on each side of the high street, like those at Bologna. On quitting La Cava we were presented with a sight of an ancient *Aqueduct*, and a *Villa* which stands amidst hanging gardens at the foot of the Apennine, in a very remarkable situation. We then drove to *Vietri*, built on the side of a mountain in the immense and magnificent Bay of Salerno, and exhibiting views of the most beautiful description. Vietri (which has risen from the ashes of the ancient *Marcina*) is not far distant from Amalfi, the Islands of the Sirens, and the Promontory of Minerva; which all lie toward the right; while, on the opposite side of the Bay, rises the celebrated Promontory of Leuco-

dinarium, should send their dinner to the Villa of Diomedes; ordering their carriage thither, half an hour before sunset; as visitants are not permitted to remain at Pompeii after the close of day. We gave to our Cicerone here, one piastre—to the person who provided us with water, a dinner-table, and benches to sit upon, five carlini—to the Custode of the Temple of Venus, two carlini—and to the Custode of the Temple which contains the newly found Altar, adorned with *bassi-rilievi*, one carlino.

(p) An English family, consisting of six persons, lately paid, for an open carriage

and four horses, only twenty-four piastres, *buona-mano* inclusive: they slept the first night at Salerno; paying for supper eight carlini a head; and for beds four carlini a head. The next day they visited Pæstum; remaining there five hours; and then returning to sleep at Eboli; whence they proceeded, next morning, to Amalfi, (a water excursion, which takes up three hours,) and the same evening reached Naples.

(q) Augustus founded a Roman colony here.

(r) Some writers call this church the *Madonna della Vittoria*.

sia, anciently called *Promontorium Posidium*. From Vietri we drove between the sea and the mountains of the Apennine, richly wooded, and embellished with convents, villages, and ruins of ancient edifices, to *Salerno*, formerly *Salernum*; the approach to which is enchanting. This town, situated about twenty-seven miles from Naples, and celebrated by the poets of the Augustan age for its delightful position, was anciently the capital of the *Picentes*; and is, at the present moment, a handsome sea-port embosomed in the Gulf to which it gives a name. *The Precincts of the Cathedral* here, and the Church itself, contain some antiquities brought from Pæstum; among which are Columns, apparently of Roman workmanship, two or three Sarcophagi, and the Basin of a Fountain, all placed in the Court before the edifice, and the last fixed the wrong side upward in the wall of the Court. Among the antiquities within the Cathedral are two fine Columns of verde antico, a mosaic Pavement, and two Vases for the purifying water; one of which is adorned with *bassirilievi* representing the history of Alexander's expedition to India; the other with representations of the pleasures of the vintage. The subterranean Church, beneath this Cathedral, is said to contain the bones of S. Matthew. Salerno boasts a tolerably good Inn, where we breakfasted, at the same time providing ourselves with bread, meat, fruit, wine, water, every thing, in short, which we were likely to require at Pæstum; and being anxious to get thither as soon as possible, we

ordered our drivers to take the summer road, instead of going round by Eboli: this road, however, we did not reach for above an hour; but kept on the highway; which traverses a rich and beautiful country, to us rendered doubly interesting by little groups of Calabrian farmers, dressed as Salvator Rosa frequently portrays them, and all armed with short swords and fowling-pieces: some of these people were walking; others riding; others regaling themselves in temporary arbours close to the road; and as the harvest was getting in, when we passed this road, we likewise had the pleasure to observe the Calabrian mode of thrashing corn; which operation is accomplished by means of a small vehicle, shaped like an ancient car, placed on a wooden harrow, and drawn by two oxen: in this vehicle sit two children, or one man, to guide the oxen; who walk round and round a circular paved space, enclosed by a dwarf wall, and strewed with the unthrashed grain; which is continually turned by the harrow, while the animals thrash it with their hoofs. Two or three of these vehicles are frequently employed at the same moment, in each of the above-described enclosures^s. After proceeding from six to eight miles through this luxuriant and populous country, we observed that the farm-houses gradually diminished in number; till, at length, on our turning off to the right, to take the summer road, they totally disappeared; while the face of the country became wild, melancholy, and like the Pontine Marshes twenty years ago. We also found the soil

(s) The smooth thrashing floors, with cattle working in them, in the open fields

of Magna Græcia, are described by Homer.

loose and swampy ; and the crazy bridges, made with boughs of trees, and thrown over deep ditches, which we were compelled to cross, frequently endangered our carriage and horses, and obliged us to walk. At length, however, we arrived within sight of *Persano*, a hunting-seat belonging to the King of Naples : but, on learning that the bridge in this neighbourhood, thrown across the Silaro by Murat, was not sufficiently finished for carriages to pass over it, we found ourselves under the disagreeable necessity of fording the river ; in order to accomplish which we quitted the *Persano* road, and turned off a second time to the right, proceeding through woods of tamarisk and clumps of myrtle, till we reached the banks of the Silaro, anciently *Silarus*, and famed, from time immemorial, for the petrifying quality of its waters : when, having with difficulty procured a forder to walk at the head of our horses, we dashed down a sharp descent into the stream, which is by no means narrow, and rather deep ; though, during dry seasons, not dangerous : our horses, however, seemed inclined to make it so ; for, being much heated, and finding their situation very refreshing, they no sooner got midway through this river, than they stopped short ; thus subjecting us to be driven out of our course by the current : indeed the poor jaded animals were with such difficulty induced to proceed, that I began to apprehend we might, like other commodities washed by the petrifying Silaro, be all converted into stone.

The strong arm of our forder, however, at length compelled the horses to continue their journey ; and after having gained the opposite side of the river, we proceeded, amidst wide desolation, through a vast plain unembellished now with roses^t, vainly seeking for *Pæstum* ; which, from its peculiar situation, is so difficult to find, that I no longer wonder at its having, when abandoned by its citizens, remained for ages undiscovered : after driving four miles without seeing a single habitation, or any living thing, except one eagle, and several herds of that stupid swinish looking animal the buffalo, we at length approached a small patch of cultivation fenced with hedges of wild vines ; when, turning toward the sea, we beheld, about a mile distant from its margin, and encompassed with silence and solitude, three stately edifices ; which announced themselves as *the remains of Pæstum* : not, however, such remains as seemed to accord with the effeminate, though finished taste of the rich and luxurious Sybarites—on the contrary I could not help fancying myself transported to India, and placed before the simply majestic specimens of Hindoo architecture represented by the pencil of Daniel. There is a room in a farm-house, near the Temples, where Travellers who wish for shelter may eat the dinner they bring with them ; but its wretched inhabitants can supply nothing except water ; and even that is extremely unwholesome ; for the aqueducts which once conveyed healthy beverage

(t) This plain is celebrated by Virgil for its roses that bloomed twice a year, (in May and December ;) but the bushes which

produced these flowers are said to have been removed while the kingdom of Naples was under French government.

to the town, are now no more. Travellers should neither sleep at Pæstum, nor approach its environs till an hour after sunrise; neither should they remain within its walls long enough to encounter the dew which falls immediately before sunset: and though, taking these precautions, it may be possible to escape the dangerous effects of *Mal' aria*, even during the months when it is most prevalent, (those of July, August, and September,) still I would counsel Travellers to prefer visiting Pæstum in April, May, or October.

This city, supposed to be the ancient *Poseidonia* of a colony of Sybarite adventurers, who, on landing here, found a town, drove its inhabitants to the mountains, and established themselves in their stead; appears, from its name, to have been dedicated to Neptune, called *Ποσειδών* by the Greeks. The Sybarites, however, were supplanted by the Lucanians; and these by the Romans; under whose dominion *Poseidonia* assumed the name of Pæstum; and after having survived the Roman empire in the west, was destroyed by the Saracens, about the commencement of the tenth century^u. Previous to describing the ruins of this venerable city it seems expedient to remark, that some of these ruins appear to be of much higher antiquity than others; probably because the Sybarites, after having banished and succeeded the original inhabitants, supposed to have been Etrurians, repaired the walls, embellished the temples,

and erected baths, and other edifices, congenial to the taste of an opulent and luxurious nation: and when *Poseidonia* fell under the yoke of the Romans, it is natural to imagine they might have introduced Roman architecture.

Walls of Pæstum. These Walls, like those of Pompeii, are composed of very large smooth stones, put together with such nicety that it is difficult to distinguish where they join^v; they are two miles and a half in circumference, and nearly of an elliptical form; their height seems to have been about fifty English feet, their breadth, or platform, about twenty, and they were fortified by eight low towers, twenty-four feet square within, and at the windows twenty-three inches thick: these Towers are less ancient than the Walls; and some of the stones which compose them measure five feet in length.

Gates. Pæstum had four Gates, placed at right angles; but that which fronts the east alone remains perfect: it consists of one simple arch, about fifty feet high, and built of stones incredibly massive. On the key stone of this Arch it was easy once to discern two *bassi-rilievi*; the one representing the *Sirena Pestana* holding a rose; the other representing a *Dolphin*; ancient symbols of a maritime people: time, however, has so far obliterated these symbols that I could not discover them. Within the Gate was a second Wall; and between the two are remains of Soldiers' Barracks; and likewise of the an-

(u) The temples of Pæstum were visited by Augustus, as venerable antiquities, even in his days; but appear, during modern times, to have been totally forgotten, till discovered, in 1755, by a young painter of

Naples, who once more brought them into public notice.

(v) The Etruscan walls of Fiesole appear to have been of the same description: point of architecture.

cient Pavement of the city, which resembles that of Pompeii. On the outside of the northern Gate are several vestiges of Tombs, some of which appear to have been lined with painted stucco. Grecian armour, and vases of rare beauty, exhibiting Greek inscriptions, were found in many of them.

Temple of Neptune. This Edifice, the most majestic, and apparently the most ancient here, or indeed in any other part of the European world, is composed of stone, evidently created by the torpedo touch of the Silaro: for, like the stone of Tivoli, it consists of wood, and various other substances petrified; and though durable as granite, abounds with so many small cavities that it resembles cork. The shape of this Temple, supposed to have been consecrated to Neptune, is quadrilateral; its length, out and out, an hundred and ninety-seven English feet; its breadth eighty: it has two fronts, both being adorned with a pediment, supported by six enormous fluted columns. Each side is supported by twelve columns (those in the angles not being counted twice); and a Doric Frieze and Cornice encompass the whole building. The above-named exterior columns, generally composed of six, though, in a few instances, of seven blocks of stone, are in height only twenty-seven feet; their circumference, at the bottom, is twenty feet six inches; but considerably less at the top: and the number of flutings to each column is twenty-four. They have no bases; but rest on

the third step of the platform on which the edifice is erected. The capitals are quite simple; and more in the style of Hindoo architecture than any other. Two flights of steps lead to the two Vestibules, each of which is supported by two pilasters with two columns between them; the breadth of each vestibule being eleven feet six inches. The Cella, forty-four feet in breadth, is enclosed by four dwarf walls, and adorned with fourteen columns, disposed in the same manner as the exterior row; but less massive; the circumference at the bottom being only thirteen feet ten inches, and much less at the top; and the flutings to each only twenty in number. The situation of the High Altar and those on which victims were sacrificed and offerings made, is discoverable; and it appears that these altars fronted the east. The interior columns support an immense architrave; on which rises another set of still smaller columns; destined, perhaps, to support the roof of the portico: five of these columns remain on one side, and three on the other. Gigantic steps above five feet deep, and three in number, lead up to the platform on which the temple stands, and encompass it on every side^w. The largest stone of this stupendous edifice contains one way thirteen feet eight inches; another way four feet eight inches; and another, two feet three inches; making altogether one hundred and forty-four cubic feet.

I have already mentioned that some authors suppose the Etrurians were originally Cananeans;

(w) There being only three steps seems extraordinary; because they are so inconveniently deep it is scarcely possible to ascend them: but as the number three, was,

as I have already observed, sacred and typical among the Ancients, this might, perhaps, be the cause why the Pæstum temples are surrounded by three steps only.

and if this be admitted, it will appear probable that when they emigrated to the European Continent, their first landing place might be Pæstum: and it seems equally probable that, on landing, they might erect the stupendous Temple I have endeavoured to describe^x.

Basilica, so called, because no appearance is exhibited here, either of altars or a cella. This Edifice, which stands, like the Temple of Neptune, on a quadrilateral platform, is in length, out and out, an hundred and sixty-eight feet six inches; and in breadth eighty feet six inches; it has two fronts, each being adorned by nine fluted columns without bases; and resting on the third step of the platform; which step is five feet two inches deep. Each side is adorned by sixteen columns (the angular columns not being counted twice), resting, likewise, on the first step of the platform: the circumference of the largest columns, at the bottom, is fourteen feet six inches; and, at the top, much less. Both fronts have a Vestibule; and the interior of the building is supposed to have been divided into equal parts by columns placed in a straight line from one entrance to the other; but only three of these columns now remain; and they do not range with the exterior ones. Where these three columns stand, the pavement seems to have been raised; and probably this spot was appropriated to the magistrates. The Portico, which is

supposed to have been appropriated to the common people, measures, in breadth, fifteen feet; and the Cross Walk fifteen feet six inches. A Doric Frieze and Cornice adorn the outside of the edifice.

Temple of Ceres. This Temple, supposed to have been dedicated to Ceres, though smaller, and consequently less imposing than that of Neptune, exhibits a lighter and more elegant style of architecture: its form is quadrilateral; its length, out and out, an hundred and eight feet; and its breadth forty-eight. There are two fronts; each being adorned with six columns, which support a magnificent entablature and a pediment. Each side presents twelve columns, supporting a similar entablature; and every column is fluted, and rests, without base, on the third step of the platform on which the temple stands: the diameter of each column is four feet at the bottom; less at the top; and the height thirty feet. At the entrance is a Vestibule, supported by six columns with plain round bases; and beyond are four steps leading to the Cella, which is twenty-five feet wide, and encompassed, on the four sides, by a dwarf wall. The Situation of the High Altar, and of those whereon victims were sacrificed and offerings made, is discoverable; these altars fronted the east. Remains of Sarcophagi are likewise discoverable within the precincts of this temple; the outside of which is adorned with a Doric Frieze and Cornice; and

(r) An ancient inscription at Palermo is written in Chaldaean characters; and therefore some persons suppose the primitive inhabitants of Palermo to have been emigrants from Chaldaea and Damascus; and if this conjecture be well founded, the Etrurians were more probably of Chaldaean

than Cananean origin. Another circumstance merits notice; the inside walls of the most ancient sepulchral monuments at Pæstum exhibit paintings; and we learn from the Prophet Isaiah, that the Chaldeans were in the habit of painting the walls of their apartments.

all its columns, together with those of the Basilica, and the Temple of Neptune, appear to have been stuccoed. The Pavement of these buildings was Mosaic.

Theatre. This edifice is almost totally destroyed; but the fragments of griffons and fine *bassirilievi*, which have been found here, evince that it was erected at a period when sculpture was rising fast to its zenith of perfection.

Amphitheatre. This Edifice likewise is nearly destroyed: it

appears to have been of an oval form, an hundred and seventy feet wide, by an hundred and twenty long. Ten rows of Seats, and some of the Caves for wild beasts, may still be traced: it stood precisely in the centre of the town.

The great antiquity of Pæstum, and the uncertainty as to what its remaining edifices originally were, and to whom they belonged, brought to my recollection a celebrated Italian sonnet, which may be thus imitated.

“ SAY, TIME—whose, *once*, yon stately Pile,” I cried,
“ Which, *now*, thou crumblest, ruthless, with the soil?”—
He answer’d not—but spread his pinions wide,
And flew, with eager haste, to ampler spoil.

“ Say, then, prolific FAME, whose breath supplies
Life to each work of wonder—what were *those*?”—
Abash’d, with blushes only she replies,
Like one whose bosom heaves with secret throes.

Lost in amaze, I turn’d my steps aside;
When round the Pile I saw OBLIVION glide,
And scatter poppies o’er each vacant shrine—
“ Speak!” I exclaim’d—“ for once, mute Nymph, reveal—
Yet wherefore from thy lips remove the seal?—
Whose *once* it was avails not—*now* ’tis THINE!”

Having dined in the temple of Neptune, and at the same time enjoyed the most delicious and impressive mental feast which European scenery can furnish, we set out to return home by way of Eboli; sending our carriage empty to ford the Silaro, while we walked over the new bridge. We were nearly four hours in driving to Eboli; and, as it was quite dark, I can give no account of the road, further than that we found it smooth, and apparently excellent, except the first four miles. We slept at Eboli, where the Inn contains several beds, but an ill-provided larder; and next morning pursued our way to Salerno. Wishing to visit the *Benedictine*

Convent of La Trinità, near *La Cava*, we stopped at the entrance of that town, and sent for a light carriage and two strong horses, to take us up a rocky mountain of the Apennine, on which the Convent is situated, at the distance of two miles from the high road, and in the mule-path to Amalfi. The ascent to La Trinità presents fine scenery; and the Convent, which is partly hewn out of a rock, and partly built upon it, is spacious even to magnificence; but contains nothing particularly worth examination; as the curious records, once kept there, were removed, when the French suppressed this confraternity. After having seen the Convent of La

(y) There is at Eboli an inn called *La Rosa Petrilla*, which, though not usually

resorted to by Travellers, contains good beds and a tolerably plentiful larder.

Trinità, we proceeded to Naples ; stopping, however, at *Pompeii* ; through which town we walked, while our carriage went round the outside of the walls to meet us at *the Villa of Diomedes* : and, during this walk, we were struck with the similitude of shape and architecture between the Temple of Hercules here, and that of Neptune at Paestum.

EXCURSION, BY WATER, TO SORRENTO.

Sorrento, anciently called *Syrentum*, from its enchanting situation, and supposed to have been a Phœnician colony, is between five and six leagues distant from Naples ; and lies on the left side of the bay, beyond Castel-a-mare, and near Capri. Persons who wish to go and return the same day, should set out very early in the morning, it being necessary to allow four hours for rowing to Sorrento ; three for refreshing the boatmen ; and four for returning^z. This excursion may be made by land, through Castel-a-mare and Vico ; but, from the former place to the commencement of the Piano di Sorrento, a distance of six miles, there is only a mule-road.

The Inn at Sorrento being a bad one, Travellers should either provide themselves with a cold dinner, when they visit this town, or dine about a mile distant, in

the Piano, or Plain, at a Lodging-house, called *La Cocomella* ; (originally a Convent belonging to the Jesuits ;) or at a neighbouring Lodging-house, near S. Pietro a Majella ; both of which habitations are rented by a civil and intelligent man, named Guarracino ; who furnishes dinners, wine, and beds, either by the night, or for a longer period : and, generally speaking, Travellers find it more pleasant to land on the rocks near the Cocomella than at Sorrento ; especially as the path to the former lies through picturesque Caves, now a public bathing place ; but supposed to have been, in Homer's days, the Temples of the Sirens : and, if we may judge by their present appearance, more probably the scene whence Virgil borrowed images for his Tartarus, than is the Grotto of the Cumæan Sibyl. The upper story of the Cocomella boasts a Terrace which commands one of the most beautiful prospects existing ; and under the Quadrangle, which contains a curiously constructed Well of delicious water, is a *Crypto Porticus*.

The Sorrentine shore exhibits *remains of a Temple supposed to have been dedicated to Neptune ; ancient Baths*, two of which are perfect^a ; *considerable vestiges of an edifice supposed to have been the magnificent Temple of Ceres*, which once adorned this coast ; and on the foundations of

(z) A boat with ten oars, thus hired, usually costs three piastres, beside a few carlini to the boatmen for their dinner.

(a) Contiguous to, and on the left of the great Arch of the Temple of Neptune, is a small Corridor, nearly perfect, though half filled with water ; and leading to a large, circular, ancient Bath, which, by the aid of

a boat, may be seen through a chasm in the cliff ; and is said to contain paintings. Between this Bath and the Marina grande di Sorrento, is an ancient Bath of a quadrilateral form, in perfect preservation, and supposed, by antiquaries, to have made part of a Temple consecrated to Venus.

which a modern Villa now stands^b; remains of a quadrilateral edifice of reticulated brick work, supposed to have been a Temple consecrated to Hercules; interesting traces of the Villa of Vedius Pollio, on the ascent behind the Temple^c; and, in a Cove just beyond the Marina di Puolo^d, considerable vestiges of ancient Arches, Corridors, &c., now called *Portiglione*, perhaps a corruption of the words *Porta Leoni*; for these Arches, according to the present appearance of the Ruin, may probably have been entrances to Caves belonging to a Theatre; and consequently appropriated to lions, and (other wild beasts^e. But the Temple of Minerva, erect-

ed by Ulysses, (if we may credit Seneca^f;) on a height denominated in modern times, *La Punta della Campanella*; the temple of Apollo, which stood on the same promontory, and several other Temples, mentioned by classic writers as having once adorned the Sorrentine shore, are now levelled with the dust, or engulfed by the Tyrrhene sea; which has made such encroachments, that what formerly was a fine road, extending from the town of Sorrento to the base of the cliff crowned by the Temple of Ceres, is at present deep water^g.

When Bernardo Tasso came from northern Italy to settle at Sorrento, he found the streets

(b) The remains of the Temple of Ceres are on the Cliff, in an Orchard, once belonging to the Gnardati-family, and near the Villa-Correale: and on the Beach, beneath this Temple, pieces of a composition, denominated Sorrento stone, are frequently found. The colour of the composition is blue; some pieces being opaque, others transparent; and it is supposed they made part of the interior decorations of the Sorrentine temples. Emeralds and white Cornelians are also found in considerable numbers on the Sorrentine shore; and ancient Coins, Lamps, Vases, and personal Ornaments, in the ancient public Burial Ground; which appears to have been situated on the left side of the high-road leading from Sorrento to Ponte Maggiore. There likewise are remains of a *Columbarium* on the Cliff near the Capuchin-convent.

(c) Considerable masses of the *Opus reticulatum*, some of which have fallen into the sea, a Terrace with its original pavement remaining, and Corridors under it, stuccoed, and in one part painted with the deep red colour so prevalent at Pompeii, is all now discoverable of the Temple of Hercules; the ruins of which edifice form the point of the Promontory of Sorrento, once called the Promontory of Ceres. The Villa of Pollio exhibits remains of a Bridge; two Reservoirs for fishes; in one of which is a spring of fresh water: a Kitchen with its stoves and fire-place quite perfect; several adjoining Rooms, probably offices for servants; Pavements of ancient stucco, and Walls of the *opus reticulatum*. It is said that when Augustus was feasting with Vedius Pollio in this Villa, a slave broke, by

accident, a crystal vase belonging to a costly set; upon which Pollio condemned him to be thrown into the reservoir, and become food for the fishes; but Augustus, indignant at this cruel order, forbade its execution; likewise commanding the whole set of crystal to be broken, and thrown into the reservoir; and at the same time ordering the reservoir itself to be rendered useless.

(d) It seems probable that *Puolo* may be a corruption of the word *Pollio*.

(e) The ascent from the Cove to the Ruins above the Arches being steep and dangerous, I would counsel Travellers, after having seen the Arches, &c., to row to the Marina di Puolo, landing there, and then walking to the Cliff, (immediately above the Cove;) where, in a *Masseria* belonging to Don Salvatore di Torris, are Ruins which evidently communicated with those below called *Portiglione*. The form of these Ruins, and the Arches still visible in that part nearest to the Cove, seem to announce a Theatre: behind these Ruins are considerable remains of Walls of reticulated brick work, which, judging from their shape, appear to have enclosed a Circus; and in this enclosure a fine column of marble (probably used instead of an obelisk) was recently discovered.

(f) "Alta procelloso speculatur vertice Pallas.—See *SENECA*, Epist. lxxvii.

(g) On the side of this road, now inundated by the sea, stands a mass of ancient brick work; which according to tradition, was a Monument erected by the Sorrentines to the memory of Lyparus, a foreign prince, who resided among them; and was a great benefactor to their country.

adorned with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls Sorrento "*L'Albergo della Cortesia*;" speaks of the deliciousness of the fruit; the variety and excellency of the animal food; and then adds; "*L'aere è sì sereno, sì temperato, sì salutifero, sì vitale, che gl' uomini che senza provar altro cielo ci vivono sono quasi immortali*:" and most certainly there is no spot in southern Italy so free from reflected heat during summer, or so much calculated at all seasons to promote longevity, as the plain of Sorrento. This plain, which is three miles in length, and one in breadth, appears to be the mouth of an extinct volcano; as it consists of deep and narrow glens, rocks, caverns, and small level spots of tufo: while the surrounding mountains are all composed of lime-stone^h. Sorrento itself, though reported to have been once a larger city than Naples, is now small; but contains, together with the neighbouring villages, from eighteen to twenty thousand inhabitants. The plain is one continued series of orchards divided from each other by lofty walls and intersected with houses. These orchards, however, are not of the common sort; for the pomegranate, the aloe, the mimosa, the mulberry, the apple, the pear, the peach, the sorbus, the vine, the olive, the bay, the cypress, the wide spreading oak, and magnificent maritime stone-pine, which peculiarly marks an Italian landscape, are so beautifully mingled

and contrasted with multitudes of oranges and lemons, that persons standing on a height and looking down upon this plain, might fancy it the garden of the Hesperides. Here is one carriage-road three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, and all lie between lofty wallsⁱ, which, though injurious to the beauty of the country, afford shade, even at midday, during summer; and shelter from storms of wind during winter.

Sorrento has suffered so severely from earthquakes, war, and rapine, that few of its antiquities remain. Its Fortifications are said to have been the first erected in Italy for the purpose of having cannon planted on them; its Streets exhibit ancient pavement, and resemble those of Pompeii, as does the manner in which its houses are constructed. An Inscription, near one of the Gates, in honour of Trajan; another in honour of Antoninus Pius; another, under the Portico of the Church of S. Antonino, mentioning a Temple dedicated to Venus; the Pedestal of an ancient Egyptian Statue, not long since perfect; mutilated *bassi-relievi*; Columns, Sarcophagi, and Altars, may still be traced in this town: and on the outside of the Cathedral, over the great door, is a beautiful *basso-relievo*, executed in Parian marble, and taken from the Temple of Apollo, which stood near the Punta della Campanella, originally called the Promontory of Minerva, from having been

(h) The tea-tree is said to grow wild on this part of the Apennine.

(i) These walls appear to have been built

to preserve the earth on each side from falling into the paths; which were originally ravines, formed by the hand of nature.

crowned with a Temple dedicated to that goddess^k. But the object most interesting to strangers is *the paternal Mansion of Torquato Tasso*, beautifully situated on a cliff supposed to have been the site of an ancient Temple. On the outside of this mansion is a mutilated Bust, in *terra-cotta*, of the immortal Bard ; and, in the Saloon up-stairs, a marble Bust called Torquato Tasso, though it more probably represents his father. Here likewise is a fine medallion of Alexander the Great : and beyond this Saloon is a Terrace commanding an extensive view of the Bay of Naples : but the chamber in which Tasso was born is fallen into the sea. The Villa now belongs to the Duca di Laurito, who descends, in the female line, from Tasso's family. Near this Villa (and belonging to the Palazzo-Mastrolili) is a Garden, through which a path leads to *the Corridors of the Temple of Neptune*, terminated by a remaining part of that Temple, which exhibits a magnificent *Grecian Arch*.

Between Sorrento and Meta, and very near the former, are some Antiquities highly worth notice ; namely, *the Greek Piscina*, (the shape of which, the Crypto-Porticus, and the Wells, apparently intended to ventilate this reservoir, may all be discovered ; though the centre has recently been filled with earth, and con-

verted into a garden ;) and *the Roman Piscinæ*, or rather a part of the ancient Greek Reservoir, repaired by Antoninus Pius, in the year 160, and still quite perfect. Here likewise are a considerable number of Wells, apparently designed to ventilate the Reservoir, which still supplies Sorrento and its Piano with excellent purified water. The Arches of this Reservoir are so skilfully constructed as to support a large Garden, which contains the loftiest Orange-trees in the whole Piano. Further on, in the way to Meta, is the site of *an ancient Temple*, supposed to have been dedicated to Venus ; and here are two *myrtle-trees*, so uncommonly large that one could almost fancy them co-eval with the Temple. At the extremity of the Plain, and immediately under the lime-stone mountains, is *Meta* ; a large Village containing a handsome Church, beautifully situated, and near which are several very old and fine Olive Trees, of a kind seldom met with in Italy.

The inhabitants of Sorrento and its vicinity still retain the character given of them by Bernardo Tasso, with respect to their attention and kindness to Foreigners. Hospitable, so far as making entertainments goes, they cannot be ; having no longer the power ; but their fruit, milk, time, and best services, are always at the command of a Stranger. Three

(k) The site of the Temple of Apollo is near the village of Torca, (anciently called *Theorica*, from the processions of the gods exhibited there,) and not far distant from the village of S. Agata. A church was erected, during the ninth century, on the foundations of this Temple, and adorned with some of its columns, which still remain ; and therefore Travellers who visit

S. Agata, should endeavour to see these relics of antiquity. In heathen times a procession went yearly from the Pantheon at Sorrento to the Temples of Minerva and Apollo ; and the custom is still observed, with this difference, that the blessed Virgin, and other Christian Saints, are substituted for the heathen divinities.

or four generations of one family often live together, under the same roof, according to the ancient Grecian custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities: with respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and with regard to provisions, beef, veal, fish, butter, honey, milk, fruits, and water, are all excellent; hog-meat so remarkably fine that hogs are denominated The Citizens of Sorrento; and the wine of this district is light and wholesome; though less esteemed by the Moderns than it was by the Ancients^l. Lodging-houses may easily be procured at reasonable prices in the Plain; but they are generally ill-furnished: *the House of Captain Starace, at S. Agnello*, is, however, comfortably furnished; and, what is more important still, its master unites the wish with the capability of assisting Foreigners; inasmuch that, when under his protection, they can never want a friend. He has one or two smaller houses. The Villa Correale, a beautiful specimen of Grecian architecture, situated near the sea, and surrounded by enchanting scenery, is also let as a lodging-house: so likewise are the Villa Spinelli, at Ponte Maggiore; the Villa Marisca, which stands in a Garden, near Carrota; and the Villa Serra-Capriola, at Meta^m.

(l) Persons who wish to be enlightened with respect to the history and antiquities of the Sorrentine Republic, should consult a work written upon this subject, by Philippo Anastasio, and entitled, "*Antiquit. Surrent.*," and another work, written by his nephew, and entitled, "*Agnelli Anastasii Animadversiones.*"

(m) The Cav. Correale has other Villas to let, charmingly situated on a height called

The mountains which border the Piano di Sorrento abound with delightful walks and rides.

The spot called *Conti delle Fontanelle, e di Cermenna*, and between two and three miles distant from the town of Sorrento, is well worth seeing; as it presents a magnificent view of the Gulphs of Naples and Salerno, the Islands of the Sirens, immortalized by Homer, and one of which contains ruins of an ancient Temple; the coast near Amalfi, &c., and during the month of September immense nets for catching quails are erected on this spot, below which is the Tunny fishery. The excursion to the Conti occupies four hours, if it be extended to a stupendous Arch, formed by the hand of nature, on the margin of the Gulph of Salerno, which Arch, and the path leading to it, furnish fine subjects for the pencilⁿ.

Camaldoli, a suppressed, but once magnificent Convent, situated on a summit of the Apennine, about two miles from Ponte Maggiore, is likewise worth seeing; and the present possessor allows strangers, who come provided with a cold dinner, to eat it in the refectory.

The ride from Sorrento to Airola, and back, occupies about four hours; and exhibits the most sublime and beautiful prospects in the whole neighbourhood. On reaching the foot of a hillock, crowned by the Church of Airola, the Traveller should turn to the

Capo di Monte, and very near the town of Sorrento.

(n) In order to see this Arch, pass the wine-house on the summit of the hill between the two Gulphs; then turn into the second path on the left, through a vine-yard; and pursue this path till you reach the cliff; down which follow the goat-track, between myrtles and other shrubs, till you arrive at the Arch.

left ; passing through a lane ; and thence proceeding, through a *pergola* to a cottage ; on the left of which are steps leading to a pretty Coppice, composed of arbuti, Mediterranean heaths, and other shrubs ; and at the extremity of this Coppice is a Cliff, which commands the whole Piano di Sorrento, the Bay of Naples, Vesuvius, and part of the Gulph of Salerno. About four miles beyond the village of Airola is that of S. Maria del Castello ; which commands a fine view of Amalfi, and the whole Gulph of Salerno : but Travellers, who extend their excursion to S. Maria del Castello, should carry a cold dinner with them.

The ride from Sorrento to S. Agata, and back, occupies about four hours ; and exhibits fine prospects.

The ride from Sorrento to Massa, a distance of between three and four miles, likewise exhibits fine prospects. This last-mentioned town, if we may credit ancient writers, was the favourite abode of the Sirens ; and the place where, during the age of Ulysses, there was an academy, renowned for learning and eloquence ; but the students abused their knowledge, to the colouring of wrong, and the corruption of manners ; consequently, the Sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa displays vestiges of an Aqueduct ;

and appears to have been once a considerable town : it does not, however, furnish an inn capable of accommodating Travellers ; though good wine may be procured at the wine-shops^o.

The excursion from Sorrento to Amalfi is particularly interesting, and may be accomplished, with ease, in the following manner, during a cool and tranquil day. From the Piano to that part of the Conti where begins a descent, called the Scaricatojo, Travellers may be conveyed either in *chaises-à-porteur*, or on mules, in about one hour ; thence descending the mountain, on foot, to the Gulph of Salerno, where a boat, ordered over night, and as large as the Marinella affords, should be in attendance. The descent occupies rather more than an hour, and, though steep, is not dangerous. On reaching the Marinella, Travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants, and adorned with handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is, generally speaking, about three hours. The whole coast exhibits enchanting scenery, and the situation of Amalfi is picturesque beyond description. This town boasts much of its high antiquity ; and here, A.D. 1137, a copy of Justinian's Pandects was accidentally discovered. The Sea-Gate appears to be ancient, and the Ca-

(o) A narrow open carriage, similar in width to those the wheels of which have left traces in the streets of Pompeii ; *chaises-à-porteur* ; donkeys ; and excellent mules, may be hired at Sorrento, and in its environs. For the open carriage the usual demand is one piastre per day—for a *chaise-à-porteur* from three to ten carlini, according to the distance : and time occupied—for a mule and guide to Castel-a-mare and back,

from eight to ten carlini—for ditto, to S. Agata, Torca, or Capo-Campauella, six carlini—and for ditto, to Camaldoli, Airola, the Conti, or Massa, four carlini : but if the rider should dismount, and detain the mule and guide at any of the above named places, the guide would expect at least one carlino an hour for this detention.

(p) Most of these boats are small.

thedral, a spacious and handsome edifice, stands proudly, on the site of a heathen Temple, and contains an antique Vase of porphyry, now the baptismal Font, together with two immense Columns of red oriental granite, similar to those in the church of S. Maria degli Angeli, at Rome. The Columns which adorn the high altar are likewise antique: and, under the cathedral, is a Crypt, supposed to be part of the heathen Temple, and decorated with excellent Paintings, probably by the Florentine school. Amalfi is built in an amphitheatrical form; and the upper part of the town exhibits magnificent views, and contains some ancient Greek Paintings. No comfortable inn can be found here: but Travellers who bring their dinner with them, are permitted to dine in a Garden belonging to the Capuchin Convent. Large boats and skilful boatmen may be hired on the beach at Amalfi: and in case of a contrary wind for returning to the Scaricatojo, it is advisable to hire one of these large boats, instead of going back in a small one. Cheap and good writing paper may be purchased at Amalfi, as may wine, ice, fruit, vegetables, and fish. Three hours should be allowed for rowing back to the Scaricatojo; one hour and a half for ascending the mountain, and about one hour for returning to the Piano di Sorrento.

A pleasant water excursion may be made from Sorrento to Castel-a-mare, whither a Sorrento boat usually goes in one hour and a quarter, and returns in about two

hours. Castel-a-mare, situated at the foot of the hill on which stood the ancient Stabiæ, is encircled by a beautiful country, and embellished with a Quay, made by the French. Here are several small Lodging-houses, but no inns fit to sleep at. On the hill above Castel-a-mare is a Villa belonging to the King of Naples, together with two or three large lodging-houses, delightfully situated in the vicinity of shady walks and rides; and on this hill it is possible to trace *the site of Stabiæ*, but nothing more, as the excavations made in that village have been filled up. Sculpture, Paintings, and a considerable number of Papyri were found in Stabiæ, but very few skeletons; therefore it is supposed the inhabitants had time to escape, before their dwelling-place was entombed by the ashes from Vesuvius.

Carriages and donkeys may be hired at Castel-a-mare to convey Travellers to Pompeii, which is not four miles distant.

Another pleasant water excursion may be made to Capri. This island, situated about three leagues and a half from Sorrento, and about eight from Naples, was anciently called *Capræa*, and is celebrated for having been the retiring-place of Augustus, and the residence, during several years, of Tiberius. It is nine miles in circumference, and contains about nine thousand inhabitants, and two towns, Capri and Ana-Capri, the latter being situated on the summit of a rock, to which there is an ascent of above five hundred steps. The people chiefly consist of mechanics,

(q) The usual price for a mule from the town of Sorrento to the descent called the Scaricatojo, is four carlini; and for the same mule from the Scaricatojo to Sorrento, four carlini. The usual price for a boat with four

oars, and places for four passengers, from the Marinella of the Scaricatojo to Amalfi, is one piastre; and for a boat with six oars, and places for six passengers, from Amalfi to the Marinella, three ducats.

husbandmen, and sailors ; perfect equality reigns among them, every body appears industrious, nobody seems poor, and so salubrious is the climate that scarce any maladies visit the island. The most comfortable way of managing this excursion is to hire a ten-oared boat, taking a cold dinner, bread, salad, fruit, plates, glasses, knives, forks, &c., but no wine ; that being excellent at Capri, and setting out very early in the morning, as sixteen hours are required for rowing to the island, seeing every thing worth observation there, and returning. When Travellers land, donkeys are immediately brought down to the beach, for their accommodation^r ; and the best mode of proceeding is to mount these animals, and ride to the Steps leading up to *Ana-Capri* ; dismounting at the steps ; walking up, and sending the donkeys before. On arriving at the top of the steps, you find a good mule-path, and may therefore remount, and ride round *Ana-Capri*. On returning to the steps, it is again prudent to dismount, and walk down, sending the animals before. Having reached *the Plain*, ride or walk to *Capri*, and then proceed to a *Villa* above the town, on the way to *the eastern Promontory*, where stood *Tiberius's Palace* ; dine in this *Villa*, the owner of which will give the use of his house and kitchen, and provide a large party with wine, for two ducats. After dinner remount the donkeys, and ride to *the Piscina of Tiberius's Palace*, called *Villa Jovis*, and supposed to have been erected by Augustus. Near this *Villa* are ruins of an ancient Light-house ; beyond which, in conse-

quence of a recent excavation, small Rooms, and a Corridor, with Mosaic Pavements, have been discovered. Among the ruins of the *Villa* vestiges of Baths, and a Theatre, may still be found ; and after having examined these, and contemplated the magnificent view from the summit of the lofty rock, once crowned by the *Villa*, return to the Beach.

Tiberius had twelve Villas at Capri, all magnificent, and well fortified : but as persons were sent hither on the death of the tyrant to demolish his works, and not leave one stone upon another, it is difficult to ascertain where all these Villas stood. The Monte di S. Michele, however, exhibits extensive ruins, and a long range of vaulted Apartments, in a semi-circular form, together with traces of an ancient Road leading to the summit of the hill. Mosaic Pavements were found on the height where the Fortress is placed ; and on the northern coast are remains of a building still called *Il Palazzo*, and supposed to have been one of the imperial winter habitations.

The best water on the Island is to be found at the *Villa Jovis*. The town of Capri contains no inn, but there is a private house, where Travellers may, in case of necessity, be provided with beds. Immense flights of quails visit this Island during the month of September, and are caught in nets by the inhabitants, to supply the Naples market.

The usual price of a twelve-oared boat by the day, at Sorrento, is from four to five ducats, including a dinner for the boatmen, who are deemed the most skilful mariners in Italy, and these

(r) *Chaises-a-porteur* may likewise be procured in the town of Capri.

sons of Neptune celebrate annually, at Sorrento, on the first Sunday in August, a marine Festival, particularly interesting to Travelers, because supposed to be now precisely the same as in ages of remote antiquity. It concludes with a dance in the sea, performed by mariners, whose dexterity in leaping out of their boats, diving, and throwing fountains of water on each other, is admirable ^s.

EXCURSION TO THE ISLANDS OF PROCIDA AND ISCHIA.

As good accommodations may be procured at Ischia, the most comfortable manner of making this excursion is to hire a boat at Naples for two or three days, visiting *Procida* first, and *Ischia* afterward. We pursued this plan, taking a cold dinner with us, and determining to dine at Procida and sleep at Ischia. As the weather was warm, we set out early, and, after doubling *the Cape of Pausilipo*, passed a picturesque *Hermitage*, together with several ruins of ancient buildings, and, among others, those commonly called *The Schools of Virgil*, but conjectured to have been a *Villa belonging to Lucullus*. We then rowed under *the Promontory of Misenum*, to obtain a good view of this great Harbour of the Romans, and arrived at Procida in two hours and a half, from the time when we left Naples, the distance being about four leagues. Procida, (called by the Greeks *Prochyta*,) though a small island, is remarkably populous, and its inhabitants are reputed to be rich: the women dress in the Greek style,

the men wear Phrygian caps (as do all the mariners in the Bay of Naples,) and it is said they retain many of the ancient Grecian customs. The grapes, figs, and wine of Procida are excellent; the houses flat roofed, with terraces on the top; and the staircases generally on the outside of the walls. We were permitted to dine in a large shooting-seat belonging to the King of Naples, and delightfully situated on the brow of a cliff overhanging the sea. From the landing-place to this royal Villa is a short mile; and after contemplating the beautiful views in its vicinity, we re-embarked, and proceeded to Ischia, anciently called *Inarime*, and *Pithecusa* ^t, and about six leagues distant from Naples. According to some opinions Ischia is the offspring of a volcano, and certainly it appears to have suffered severely from volcanic eruptions, though, during the last three hundred years, nothing of this kind has happened. It is eighteen miles in circumference, and famed for hot baths, which, in summer, are much frequented; and likewise for mineral waters, supposed to have been in several cases salutary. The town of Furio contains a Chapel which merits notice. The whole island is beautiful, and from the heights of Monte di Vico, and Monte S. Nicolo, the Epopens of the Classics, the views are particularly fine.

Ischia produces some of the best wines in the vicinity of Naples, and contains a good Lodging and Boarding House, belonging to a person known by the name of Don Tommaso.

(s) We paid for each mule and donkey, at Capri, six carlini; to each guide two carlini; to the Cicerone half a piastre; and to the custom-house officer three carlini.

(t) Ischia and Procida are supposed to have been originally united under the name of *Pithecusa*.

CHAPTER XII.

RETURN TO ENGLAND, THROUGH GERMANY.

Journey from Rome through Perugia to Florence—Objects best worth notice on that road—Hannibal's route into Italy—Journey from Florence to Dresden—Ferrara—Rovigo—Padua—Baths of Abano—Arqua—Venice—Objects best worthy notice—Basilica of S. Marco—Palazzo Ex-Ducale—Accademia delle Belle Arti—Chiese de' Gesuiti—dei Carmilitani—del Carmine—di S. S. Giovanni e Paolo—di S. Giorgio maggiore—del Redentore—di S. Maria della Salute—Palazzi Pisani—Moreta—Grimani—Barberigo—Scuola di S. Rocco—Palazzo-Manfrini—Arsenal—Promenades—Theatres—Hotels—Water—Conegliano—Pordenon—Tagliamento—S. Tommaso—Ponteba—Custom-house there—Villach—Peds and Provisions in Germany—Table-linen—Peasantry—Country Towns, &c.—Klagenfurt—Friesach—Judenburg—Leoben—Merzhofen—Schottwien—Traskirken—Vienna—Custom-house—Hotels—Imperial Residence—Cathedral—Churches of S. Peter—S. Michael—the Augustines—Capuchins—S. Charles and S. Rupert—Imperial Arsenal, and other public buildings—Fountain—Imperial Libraries—Jewels—Medals—Cabinet of Natural History—Belvedere Gallery of Paintings—Lichtenstein Gallery—Porcelain Manufacture—Prater—Lau Garten—Schoenbrunn—Coffee-houses—Water—National Dish—Theatres—Population—Distance from Florence—Stockeran—Znain—Schelletau—Iglau—Stecken—Czaslau—Planian—Prague—Population—Objects best worth notice—Inns—Budin—Lobositz—Aussig—Peterswald—Inns between that town and Dresden—Saxon Peasants—Custom-house—Dresden—Population—Architecture—Religion—Character of the Inhabitants—Inns—Objects best worth a Traveller's attention—Mode of obtaining admittance to the Picture Gallery, &c.—List of some of the most striking Pictures—Treasury—Cabinet of antique Sculpture—Dresden China—Theatres—Distance from Vienna to Dresden—Ditto from Dresden to Hamburgh—Voyage down the Elbe to the last-named city—Population of Hamburgh—Description of the Town and Port—Inns—Private Lodgings—Sagacity of a Stork—Voyage from Hamburgh to Cuxhaven—Harwich Packets—Prices—Days on which these Vessels sail—Inns at Cuxhaven.

WISHING to see the Cascade of Terni, and the celebrated Lake of Trasymenus, we took the Perugia-road from Rome to Florence; and found it so very interesting, that I shall give a brief account of the objects best worth attention.

Civita-Castellana, supposed by some writers to be the ancient *Veii*, though more probably the ancient *Fescennium*, was the first town which attracted our notice; and is, in point of situation, particularly strong and beautiful.

Narni, the next considerable town in this road, was formerly called *Nequinum*, from the obstinacy of its citizens; who, during a siege, killed their wives and children, in order to save their pro-

visions; and, when all these were consumed, chose rather to lay violent hands upon themselves than surrender. This place gave birth to the Emperor Nerva.

A little beyond Narni, and about a mile out of the road, are remains of a magnificent *Bridge*, supposed to have been thrown, by Augustus, over the river Nera, (anciently the *Nar*,) for the purpose of uniting two hills. In order to examine this stately ruin, we made our carriages wait in the road to Terni, while we walked down the hill at whose foot the bridge presents itself. It consists of large stones joined together without any cement or iron cramps, and cut, on their outsides, into the form of

diamonds. On the dry land, next to Narni, is one entire arch, the piers of which are above forty common paces asunder. The piers still remaining in the water prove the immense size of the other arches ; which were not, however, of an equal diameter. The length of this bridge is supposed to have been 850 Roman *palmi* ; and a Roman architectural *palmo* is nearly nine English inches. The distance between the piers of the first arch is computed to be 100 *palmi*, and its height 150 ; the distance between the piers of the second, 180 *palmi* ; that between those of the third, 150 ; and the last arch, which ends on the other side of the Nera, is 190 *palmi* in breadth.

Terni derives its ancient name, *Interamna*, from the two arms of the Nera, between which it is situated. Cornelius Tacitus, and the Emperors Tacitus and Florianus, were born in this city, which contains the ruins of an Amphitheatre in the Episcopal Garden, and those of a Temple of the Sun, in the church of S. Salvatore. At S. Siro, in the cellars of the College, are the remains of a Temple of Hercules, and in the *Casina* of the *Casa-Spada*, some ruins of ancient Baths^u.

Four miles from Terni is the famous Cascade, called *Caduta delle Marmore*, and formed by the fall of the Velino, (anciently the *Velinus*,) into the Nera. These cataracts are said to have been made about the year of Rome 671, by Curius Dentatus, who, in order to drain the territory of Rieti of its standing waters, cut channels, through which he discharged them into the Velino, and thence into the Nera, forming by these means a cascade, consisting of three leaps,

the first computed to be 300 English feet, the two others, united, between four and five hundred. Wishing to see these cataracts in perfection, we set out from Terni about ten o'clock of a clear morning, and ascended the *Monte di Marmore* in calashes, till we approached the Velino, which announces itself at a considerable distance by its thundering noise. We then walked to view the narrow pass through which it rushes down the fall of 300 feet ; and afterward proceeded to a temple built on a promontory, for the purpose of contemplating the three leaps together. Here we remained till twelve o'clock ; when the effect of the sun upon water which, from the velocity of its fall, rises into vapours, resembling millions of curled white feathers, is beautiful beyond description ; indeed, there are very few celestial rainbows half so brilliant as the terrestrial ones at Terni. After having seen these, we returned to the bottom of the Monte di Marmore ; and then dismounted from our calashes, and walked to view the cataract from below. This walk occupied nearly two hours ; it lies through a Gentleman's grounds, of which nothing can exceed the beauty, except the stupendous cataracts by which they are terminated.

Spoleti, or *Spoletto*, (formerly *Spoletum*,) is a very ancient city, situated on the acclivity of a mountain, and watered by the Clitumnus, celebrated in days of yore for the whiteness of the cattle which grazed near it. The citizens of Spoleto repulsed Hannibal immediately after the battle of Trasymenus ; and they still preserve a gate, called *Porta-Fuga*, with an inscription in memory of this event.

(u) Near Terni stands Rieti, anciently *Reate*, celebrated for its Vale of Tempe.

The Cathedral contains paintings, *bassi-rilievi*, and ancient mosaics. The Aqueduct is a beautiful fabric, supported by stone arches, and, in one part, by a double arcade, said to be 300 feet high.

Between Spoleto and Foligno, and close to the road, is the Temple of Clitumnus, now converted into a chapel, and dedicated to S. Salvatore. The front toward the plain is adorned with four pillars, two pilasters, and a pediment: the edifice is oblong, and exhibits the following words cut in stone: "*T. Septimius Plebeius*."

Foligno, anciently *Fulginas*, stands on the Via Flaminia; and contains a Cathedral, the altar and frescos in which merit notice.

Between Foligno and Perugia lies Assisi, (anciently *Assisium*,) the birth-place of S. Francesco^w. It is situated on a hill so near to the great road, that Travellers may visit it with ease. The church of S. Francesco, in this city, contains several pictures of the old school, which are worth notice. The Monastery of Franciscan nuns, called the nuns of St. Clare, likewise deserves attention; and the Church of S. Maria, or the *Filipini*, once a temple of Minerva, is a beautiful piece of antiquity.

Perugia, (anciently *Augusta Perusia*,) the capital of the rich and charming province of Umbria, and once the strongest city of Etruria, displays a handsome modern Gate, (the Porta S. Pietro,) and contains antiquities, and paintings of the old school, well worth observation; but, exclusive of this, Travellers should sleep here, in or-

der to avoid passing a night at Torricella. Perugia is magnificently situated on the summit of a lofty mountain of the Apennine, and seems by nature almost impregnable: such, indeed, was the strength of this city, and such the valour of its inhabitants, that Hannibal did not venture to attack it, even after having gained the important battle of Trasymenus: and, to this moment, the Perugians are famed for being the most daring and ferocious of the Roman people.

Between Torricella and Camucia, at five miles' distance from the former, is the miserable village of *Passignano*, rendered famous by the above-named victory gained near this spot by Hannibal, 217 years before Christ.

Six miles further on, is the *Ponte-Sanguinetto*, situated below a village of the same name, and both so called from the effusion of Roman blood spilt there.

Between Passignano and the rivulet called Sanguinetto, *the site of the Roman camp*, and *the Pass* through which Hannibal came down from the heights, may be discovered.

Four miles further on is Spilonga, a small hamlet on the confines of Tuscany; and three miles from Spilonga, stands *Ossaia*, where, on a house in the street, is the following inscription:—

"*Nomen habet locus hic Ursija, ab ossibus illis*
"*Quæ dolus Annibalis fudit & hasta simul.*"

"This place bears the name of Ossaia, from the bones of those unfortunate men whom Hannibal slew here."

(v) It does not appear certain that the present chapel of S. Salvatore was anciently the temple of Clitumnus. Pliny places this temple near the source of the river: and Suetonius says, that Caligula went to Mevania to see the temple of Cli-

tumnus. The small town of Bevagna unquestionably stands upon the site of the ancient Mevania, which lies to the west of the river Timia, and at the influx of the Tacarena and Rucciano into the Clitumnus.

(w) Metastasio also was born at Assisi.

Ossaia is by many writers supposed to have been the actual field of battle; though, perhaps, it rather was the hill to which the small remains of Flaminius's troops retired: because, thirteen miles, the reputed distance between Passignano and Ossaia, seems too large a space for the contending armies to have occupied. It is impossible to view the country between Passignano and Ossaia, without feeling the highest admiration of the military skill of Hannibal; who contrived, on an enemy's ground, to draw that enemy into a narrow, swampy, and uncommonly foggy plain, where no army, however brave, could long have defended itself; for on three sides are heights, which were possessed by the troops of Carthage; and, on the other, is a large unfordable lake.

On the hill above Camuscia, and within the distance of a walk, stands *Cortona*, (formerly *Coritus*,) said to be the most ancient of the twelve great cities of Etruria, and famed, in the days of Pythagoras, for the bodily strength of its inhabitants and the salubrity of its air. In the Cathedral is a large antique Sarcophagus, supposed to be that of the unfortunate Consul Flaminius; and representing the battle of the Lapithæ with the Centaurs. Many

of the churches are curious in point of architecture; and most of them contain good pictures, both of the old and new school. Several of the private houses contain valuable paintings. The ancient Etruscan Walls of this city are in some places discoverable; they were formed of immense blocks of marble, without any cement whatsoever; and, in the museum of the academy, and in those which belong to the nobles of Cortona, are other Etruscan antiquities.

Arezzo, (anciently *Aretium*,) is remarkable for the extensive view from its fortress; and remains of the ancient Amphitheatre are still to be seen. Arezzo gave birth to Petrarca.

As the subject of this chapter has led me to speak of Hannibal, I will subjoin a detail of what appears to have been his route into Italy, which I have traced from an ancient map as far as Embrum upon the river Durance in Dauphiné, and afterward founded upon the authority of Polybius, strengthened by the present appearance of the ground.

Hannibal set out in the midst of winter U. C. 536, with an army of fifty thousand foot, and nine thousand horse, beside elephants, from

(Ancient Names.)

(Modern Names.)

<i>Septa</i>	<i>Ceuta</i> , in Africa, a sea-port, and crossed to
<i>Fretum Erculeum</i>	<i>The Straits of Gibraltar</i> ; whence he probably proceeded by sea to
<i>Calpe</i>	<i>Tariffa</i> , the <i>Pillar of Hercules</i> in Europe; then passed through the
<i>Country of the Bastuli</i>	<i>The Kingdom of Granada</i> , in Spain, to
<i>Malaca</i>	<i>Malaga</i> ; and thence proceeded through the
<i>Country of the Bastiani</i>	<i>The Kingdom of Murcia</i> , to the camp of Spartarius, thence going to
<i>Cartago-nova</i> . .	<i>Carthagen</i> a, and traversing the

(Ancient Names.)	(Modern Names.)
<i>Province of Con-</i> <i>testanorum</i>	<i>The Kingdom of Valentia</i> , to
<i>Alone</i> x	<i>Alicant</i> ; at which sea-port it seems probable that he embarked his troops, and passed up the river
<i>Sucro</i>	<i>Segura</i> , or <i>Xuear</i> , to
	<i>Valencia</i> , thence proceeding along the river
<i>Iberus</i>	<i>Ebro</i> , through the
<i>Country of the</i> <i>Illercaones</i>	<i>The Principality of Catalonia</i> , to
<i>Tarraco</i> , or <i>Tar-</i> <i>rago</i>	<i>Tarragona</i> , and
<i>Cartago-Vetus</i>	<i>Villa-Franca</i> : he then crossed the
<i>Rubricatus</i>	<i>The River Llobregat</i> , proceeded to, and cross- ed, the
<i>Gerunda</i>	<i>The River Gerona</i> , and then came to
<i>Rhoda</i>	<i>Rosas</i> : though some authors assert, that he followed the course of the Gerona to the Py- renean mountains, and crossed thence into Gaul. From Rosas, however, according to the map, he went to
<i>Veneris Fanum</i> .	<i>Port Vendres</i> , thence to
<i>Caucoliberis</i> , or <i>Illiberis</i>	<i>Collioure</i> , in the <i>Province of the Volcæ Teelo-</i> <i>sages</i> , or <i>Rossiglione</i> ; thence he proceeded to
<i>Narbo</i>	<i>Narbonne</i> , the <i>Country of the Bebricas</i> , and thence to
<i>Agatha</i>	<i>Montpellier</i> and
<i>Nemausus</i>	<i>Nismes</i> ; when, passing through the country of the <i>Volcæ Arecomii</i> , he proceeded to the banks of the
<i>Rhodanus</i>	<i>The Rhone</i> , down which river he passed to
<i>Avenio</i>	<i>Avignon</i> ; thence traversing
<i>The Country of the</i> <i>Cassuares</i>	<i>Provence</i> , to <i>Dauphiné</i> , the country of the <i>Al-</i> <i>lobroges</i> ; thence he proceeded to
<i>Augusta Tricas-</i> <i>trinonum</i>	<i>S. Paul-trois-Châteaux</i> , and then went by the river
<i>Druentia</i>	<i>Durance</i> , to
<i>Embrodunus</i> . . .	<i>Embrun</i> ; whence he marched to, and crossed
<i>Mons Vesulus</i> , or <i>Visus</i>	<i>Monte Viso</i> , one of the great Alps, said to be 9997 English feet in height, but not so difficult of access as are many of those mountains; it lies almost in a direct line with Embrun, and the road to it is not strongly guarded by nar- row defiles, as are many passages into Italy. Thence he went to
<i>Pinarolum</i>	<i>Pignerol</i> , a city of Upper Dauphiné, about 20 miles from Turin; thence he followed the course of the

(x) Called, by some authors, *Lucenium*.

(Ancient Names.)	(Modern Names.)
<i>Padus</i>	<i>Po</i> , then went to
<i>Alba-Pompeia</i> . .	<i>Albe</i>
<i>Dortona</i> ,	<i>Tortona</i> , and
<i>Ticinum</i>	<i>Pavia</i> ; crossed the river <i>Trebia</i> , subdued <i>Placenza</i> , <i>Parma</i> ,
<i>Regium</i>	<i>The Kingdom of Modena</i> , and
<i>Mutina</i>	<i>Modena</i> itself ; then came to
<i>Fæsulæ</i>	<i>Fiesole</i> ; thence proceeded to
<i>Aretium</i>	<i>Arezzo</i> ; and thence to
<i>Trasimeme</i>	The lake of <i>Perugia</i> , or <i>Trasymenus</i> .

Hannibal is supposed to have passed through Gaul, to the foot of the Alps, in ten days. It seems an impossibility that he should have reached the Fenestrelles, Cenis, S. Bernard, or S. Gothard, in so short a time. It likewise seems improbable that he should have rejected the passage of Monte Viso, which lay directly before him, to search for some other at a greater distance ; especially as his only route to that other was through narrow and dangerous defiles. He is said, by Polybius, to have passed through the country of the Allobroges, over an immense Alp, whence he saw and pointed out to his soldiers the rich and beautiful plains of Italy ; after which he immediately descended into valleys watered by the Po.

All this exactly describes Monte Viso, on the Italian side of which lie the plains of Piedmont, and through these plains runs the Po, which rises at the foot of Mount Viso. Polybius likewise says, the first city taken by Hannibal in Italy was Turin ; and that, too, might be ; for Turin is only twenty miles distant from Pignerol.

When I was at Lausanne, I consulted Gibbon, who resided there, with respect to this route ; and he seemed to think it might probably be that pursued by Han-

nibal ; moreover, a friend of mine, who ascended Viso, told me, the plains of Italy were discernible from its summit. On this point, however, I cannot speak from my own knowledge ; as I only visited the base of the mountain.

From Florence to Dresden we travelled *en voiturier* ; and though our time of setting out was the middle of April, yet, even at that mild season, the wind on the Apennine, between Florence and Bologna, was so piercing, that a lady of our party became, in consequence, alarmingly ill : and likewise, in passing through Germany, she suffered severely from stoves, which are universally substituted for fire-places ; from damp beds ; for there are no warming-pans, nor any other machine for drying beds in Germany ; from the keen air of the Alps between Venice and Vienna ; from the severity of the climate in Moravia and Bohemia ; and from the excessive roughness of the roads between Prague and Dresden. Nevertheless, we endeavoured to guard against some of these inconveniences, by providing ourselves with fur travelling caps, warm pelisses, shoes and boots lined with fur and great coats, which we were glad to put upon our beds in Moravia and Bohemia ; where there

are no coverlids, except small eyder-down quilts, which generally slip off ere the night be half spent. But, notwithstanding every precaution that prudence can suggest, it seems to me impossible for invalids, in general, and especially those who are afflicted with pulmonary complaints, to attempt taking this journey without risk to their lives.

As I have already given an account of the road between Florence and Bologna, I shall only say that, after remaining a short time at the last-named place, we proceeded, in five hours and a half, to *Ferrara*; through a good road, and a remarkably rich country. Midway between this city and Bologna is a neat and pleasant inn, the *Albergo della Fenice*, called *Il Tè*, where Travellers may dine or sleep.

Ferrara is a fortified town, celebrated for containing, in its public Library, the Tomb of Ariosto, his Chair, Inkstand, and handwriting; together with a bronze Medallion of that great Poet, found in his tomb; where likewise was found an account of his last illness and death. This Library also contains the original Manuscripts of *Tasso's Gerusalemme Liberata*, and Guarini's *Pastor Fido*, with several Volumes of Music, illuminated by Gosmei: and in the Hospital of S. Anna, Travellers are shewn the Cell where Tasso was confined. The inn we slept at, (*I tre Mori*), is large, but comfortless; the climate of Ferrara is unwholesome, and the water bad.

Our next day's journey was to Monselice; and occupied ten hours and a half; the road being, for

some miles, sandy. Soon after quitting Ferrara, we crossed the Po, on a *pont-volant*; and beyond Rovigo passed the Adige in a similar conveyance. The Post-house at Monselice is a good inn. Next day, we proceeded to Mestre in nine hours and a half, exclusive of the time spent at Padua, in seeing that city.

Padua, the birth-place of Livy, is large, and strongly fortified; but not handsome, its University excepted; which was built by Palladio. This University, founded by the Emperor Frederick II., in opposition to that of Bologna, once contained eighteen thousand students; and still possesses public Schools, a chemical Laboratory, an anatomical Theatre, a Museum of natural history, and a botanic Garden.

The Palazzo della Giustizia contains an immense Town-hall, the ceiling and walls of which were originally painted by Giotto and his scholars; and re-touched, in 1762, by Zannoni: the ceiling, however, was destroyed, in consequence of the roof blowing off; but the paintings on the walls remain. This apartment contains a Monument to the memory of Livy, and two Egyptian Statues.

The Palazzo del Podestà contains a painting, by Palma il Giovane, of our Saviour blessing the city of Padua.

The Duomo contains a modern Monument to the memory of Petrarca; a Madonna, by Giotto, which once belonged to Petrarca; and, in the Sacristy, a portrait of that Poet among the other Canons.

The Church dedicated to S. Antonio di Padova was begun by

(y) Boats large enough to accommodate a family may be hired, at Ferrara, to go to Venice; and this voyage occupies about twenty hours.

Niccolo Pisano, in 1255; and finished by Sansovino, in 1307: it contains Statues of Cardinal Bembo, and other eminent Characters; *bassi-rilievi* by T. and A. Lombardo, Sansovino, Campagna, &c., a Crucifix, by Donatello; and Frescos, by Giotto. The adjoining *Scuola* contains Frescos, by Titian: and in the Area, before the Church, is an equestrian Statue, by Donatello, of the famous General, surnamed Gattamelata.

The Church dedicated to S. Giustina, built by Andrea Riccio, after the designs of Palladio, and deemed a fine specimen of architecture, is adorned with a celebrated painting over the high-altar, by Paolo Veronese; together with beautiful *bassi-rilievi*, said to have been executed by Reichard, a French artist: they ornament the Stalls in the Choir.

Padua contains good hotels; the most comfortable of which is the *Stella d'ora*: and from this city a public Passage-boat sets out every morning, at an early hour, for Venice^z.

The drive from Monselice to Padua is extremely interesting; as the road runs parallel with the Canal leading to Venice; and is bordered with Villas, built after the designs of Palladio, and embellished with a fine view of the Rhoetian Alps. The road from Padua to Mestrè is likewise inte-

resting; as it exhibits a fine view of Venice.

After sleeping at Mestrè, where there is a comfortable Hotel, and a good remise for carriages, we embarked, next morning, in a gondola; which conveyed us, in about two hours, to Venice, for five francs and a half, *buonamano* inclusive: we were, however, stopped twice on our voyage, by Austrian custom-house officers, and obliged to present them with a couple of francs^a.

Venice, one of the most considerable cities in Italy, and supposed to derive its name from the Veneti, who peopled the neighbouring coasts, is built upon piles in the midst of shallows, called *Lagunes*, and reputed to contain about a hundred thousand inhabitants.

It is scarce possible to discover the magnificent edifices of Venice floating, as it were, on the bosom of the deep, without exclaiming; Singular and beautiful city! of whose appearance imagination can form no idea, because no other work of man is like thee. Enchantment seems to have raised thy walls for the abode of the monarch of the ocean, when he chooses to desert his pearl-paved caves, and emerge above the surface of his watery kingdom!

Venice is seven miles in circumference, and composed of a large number of small islands, se-

(z) The village of *Abano*, anciently *Aponium*, between five and six miles from Padua, is much frequented during summer, on account of the Warm Baths in its neighbourhood; where the Sudatory, and *Bagno di Fango*, or Mud-Bath, are said to have proved, in many cases, beneficial. It seems doubtful whether Pliny, by the *Fontes Pativini*, means the present Baths of Abano; because he reports the former to have emitted smells from which the latter are exempt. About six miles from Abano is the *Villa Catajo*, celebrated for frescos, by Paolo

Veronese. One mile from Catajo is the little town of Bataglia, so named from the rapid conflux of two rivulets: and about three miles from Bataglia lies Arqua, or Arquato, imbosomed in the Euganean hills, and famous for having been the residence and burial-place of Petrarca.

(a) Travellers who have no carriage of their own, frequently embark at Franco-lino, which is five miles from Ferrara; and go all the way to Venice by water; a voyage of eighty miles, on the Po, the Adige, the Brenta, and the Lagunes.

parated by canals, and re-united by bridges; the great canal, which is in the form of an S, dividing the city into two nearly equal parts. The Rialto, the Piazza di S. Marco, containing the Church dedicated to that Evangelist, and its Campanile three hundred feet in height, together with all the Churches and Palaces erected by Palladio, Sansovino, Scamozzi, and San Michele, particularly merit notice; as does the Arsenal, though an empty shadow now, of its former self: but what excites most interest at Venice is to observe how amply and conveniently this city is supplied, not only with the necessaries but the luxuries of life; though it possesses naturally neither soil nor fresh water.

The Basilica of S. Marco is reputed to be the most ancient Christian temple in Italy. On the outside, above the principal entrance, is a figure of S. Mark finely executed in mosaic. The interior of the edifice is completely lined with Mosaics; and those in the Chapel of the Madonna are particularly well executed: the Pavement is Mosaic; and the Doors, which were brought from Constantinople, are Corinthian brass. The celebrated Horses of bronze gilt, carried to Paris by Napoleon, but now returned, and extremely ill placed on the outside of the church, are four in number; and, according to general opinion, the work of Lysippus: they originally adorned Corinth; where, it is supposed, they belonged to the chariot of the sun: from Corinth they were brought to Rome by the Consul Munnius,

(surnamed Achaicus, for having sacked the first-mentioned city;) thence they were removed to Byzantium, and thence to Venice: Winckelmann calls them the finest bronze horses extant^b.

The view from the top of the Campanile of S. Marco is particularly well worth seeing; and the ascent particularly easy. This Tower was the place where Galileo made his astronomical observations.

The Palazzo Ex-Ducale contains, in the great Council Chamber, Tintoretto's largest easel-picture; which serves to shew how entirely great talents may be thrown away by want of proper attention to methodical arrangement; the whole performance exhibiting a mass of confusion; though it abounds with fine groups, and in some parts is wonderfully well executed. On the Ceiling of this apartment is a Fresco, by Paolo Veronese, representing Venice crowned by Fame! and among the sculpture is a beautiful group, in marble, of Ganymedes and the Eagle, attributed to Phidias. The Hall with four doors, contains a painting, by Titian, of Faith, S. Mark, &c. The Hall of the Inquisition is ornamented with a picture by the Cav. Bassano! and another by the School of Titian. The collegial Hall contains Europa, by Paolo Veronese! and two pictures by Tintoretto. The Cabinet contains a Fresco on its Ceiling, by Paolo Veronese; together with easel-pictures; one being by the same master, and others by Tintoretto.

The Accademia delle belle Arti contains several fine pictures;

(b) The Treasury of the Church of S. Marco is said to contain the Gospel of S. Mark, written with his own hand; and a

Missal adorned with Miniatures, by Giulio Clovio.

among which are, the Assumption, by Titian, originally placed in the Church where he lies buried!!—the same subject by Palma Vecchio—the resurrection of Lazarus, by Bassano!—the Marriage of Cana, by Paduanino—Adam and Eve, by Tintoretto—the Holy Family, by Paolo Veronese—and the Miracle of S. Mark, by Tintoretto.

The Chiesa de' Gesuiti, (a handsome edifice, elegantly incrustured with Mosaics of verde antique, &c., resembling in their effect green damask hangings,) contains a picture of the martyrdom of S. Lorenzo, by Titian; and, in the Sacristy, the Presentation, by Tintoretto.

The Chiesa dei Carmilitani is lined with precious marbles, and very magnificent.

The Chiesa del Carmine contains the best Organ at Venice; and a picture of the Presentation, by Tintoretto.

The Chiesa di S. Giovanni e S. Paolo contains a painting by Titian; another by Perugino; a beautiful window of painted glass; and, in a large Chapel adjoining the Church, some fine *Alti-rilievi*.

The Chiesa di S. Giorgio Maggiore was built by Palladio, in a style of grand simplicity.

Il Redentore was likewise built by Palladio; and is, in point of architecture, a beautiful Church.

The Chiesa di S. Maria della Salute contains the Descent of the Holy Ghost, painted by Titian when he was sixty-four; two pictures by Luca Giordano; and one, by Antonio Treva, which was buried eighteen years, without being materially injured.

The Palazzo-Pisani-Moreta contains a picture of Alexander with the family of Darius, by

Paolo Veronese; a work which seems composed in defiance to classical knowledge and good taste; but, nevertheless, so harmonious is the colouring, and so beautiful the painting, that few persons can contemplate this picture without forgetting its faults, and dwelling only on its excellencies.

The Court of the Palazzo-Grimani contains a colossal statue of Marcus Agrippa; which was originally placed in the vestibule of the Pantheon at Rome. This statue is Greek workmanship, and much admired.

The Palazzo-Barberigo, in which Titian died, contains a picture of the Saviour, by that great artist—the Holy Family, by Tintoretto—the portrait of a Venetian Senator, by Titian—the Magdalene, likewise by Titian!—Venus—Paul III.—and S. Sebastiano, all by Titian; who left the last unfinished, in consequence of his death—Susanna and the Elders, by Tintoretto—and the Prodigal Son, by Leandro Bassano.

The Scuola di S. Rocco contains, on the ground floor, a picture of the Annunciation, and other Works, by Tintoretto; who painted in this School for thirty years: and in a room above stairs is a very large and fine picture of the Crucifixion, likewise by Tintoretto.

The Palazzo-Manfrini contains a splendid collection of pictures; which may be seen by Travellers every Monday and Thursday, from ten in the morning till four.

The Arsenal, which occupies an Island nearly three miles in circumference, is so well defended by lofty walls, turrets, &c., as to resemble a fortress. Its principal

entrance is adorned, on the outside, with the winged Lion of Venice ; a colossal Lion in white marble, taken from the Piræus at Athens ! another Lion, taken from Athens ; a Lioness, taken from Corinth ; and another, having the word "*Attica*," marked upon it. The object best worth notice, within the walls, is the ancient Armoury.

The Rialto, the Piazza di S. Marco, and the Street and Garden made by Napoleon, (a magnificent work,) are the only Promenades at Venice. This city contains several Theatres ; the largest of which is *the Fenice* : it likewise contains good Hotels ; namely, *La Gran-Bretagna*—*Il Leone bianco*--and *L'Albergo d'Europa* : the first, though the best inn at Venice, is, during winter and the early part of spring, cold and gloomy ; the last stands in a much warmer situation.

The gold chains made in this city are particularly beautiful and the wax-candles remarkably good.

Persons who are anxious to obtain spring-water, may be supplied daily from the terra firma.

On the day of our departure we dined at the Gran-Bretagna ; then went in a gondola to Mestré, slept there ; and the next morning early, set out for Conegliano, where we arrived in nine hours. About ten miles from Mestré lies Treviso. Beyond Treviso we passed the Piave ; and after crossing the spot where one of Napoleon's great battles was fought, proceeded to Conegliano. The latter town is rather large, and *La Posta* is a good inn.

Our next day's journey was to Pordenon, which we were seven hours and three quarters in reaching ; the road between this place and Conegliano being bad at all times, and after rain dangerous, as it lies close to the foot of the Alps, from which mountains torrents of water frequently descend, and inundate the adjacent country. *La Posta*, at Pordenon, is a good inn : here we slept ; and next morning proceeded in nine hours to S. Tommaso. Our road, as far as Spilimbergo, lay near the Alps, and through the bed of a torrent, disagreeable at all times, and unsafe after rain. From Spilimbergo we descended into the Tagliamento, a tremendous torrent after rain, but in dry weather fordable. It takes a full hour to travel through this water, with the assistance of oxen and guides^c ; and though the weather, before we crossed, had long been dry, the different streams of which the Tagliamento is composed were wide and rapid, insomuch as to be very disagreeable. Soon after fording this torrent, we passed a town called S. Agnello, a little beyond which is the village of S. Tommaso. The road on this side the Tagliamento is good ; the inn at S. Tommaso bad.

Our next day's journey was to Ponteba, or Pontafel, whither we were twelve hours in going. We took the road by Osoppo, that being deemed the best ; though even that, as far as L'Ospedaletto, is rough and dangerous, especially for the first ten miles. At L'Ospedaletto, we entered a defile of the Alps, which leads to Venzone,

(c) Our *Voiturier* paid, for three guides and two oxen, one sequin.

A fine bridge has been lately thrown

over the Tagliamento ; but is not, I believe, yet completely finished.

a pretty town, embosomed in these mountains ; and hence to Resiuta we found the road, which lies parallel with the bed of the Tagliamento, excellent, the views sublime, and the Alpine plants, which enamel the rocks, particularly beautiful. The inn at Resiuta is clean and comfortable ; but the water here, as in most parts of the Alps, is bad ; and many inhabitants of this country, especially women, are afflicted with immense goitrous swellings. At Resiuta we began to pass bridges made of wood, and covered at the top ; there are five or six of them in this part of the Alps ; and in Germany, likewise, all the bridges are made of wood, though not all covered at the top. From Resiuta, which is somewhat above half way to Ponteba, the road lies through defiles of the Alps, near the bed of the Tagliamento, and is good, though too narrow ; the views are sublime.

Ponteba, the frontier town of Carinthia, is a miserable-looking place ; and here our luggage underwent so rigorous an examination in the open street, before we were suffered to drive to the inn, that it required Argus's eyes not to be plundered of every thing valuable our trunks contained, and Herculean strength to unpack and repack, after the fatigue of a twelve hours' journey : such, indeed, is the inconvenience Travellers must necessarily be exposed to at this custom-house, that I would advise nobody to pass Ponteba who can possibly go another way ; it being the great object of the custom-house officers to thief ; for which

purpose, they endeavour to throw small parcels on the ground, under the carriages, and even examine coach-seats, writing-boxes, and letters. They seize gold and silver lace, snuff, and tobacco ; and for unmade silks, gauzes, &c., they oblige you to deposit double the worth, to be paid back, however, when you quit the Imperial territories^d. They accept no fees ; and are slower in their operations than it is possible to conceive.

After sleeping at Ponteba, where the inn is a bad one, we proceeded in ten hours and a quarter to Villach, through a wide defile of the Alps, and found the road good, and the country beautiful, every mountain being clothed to its summit with noble fir-trees. The German villages, however, at the foot of the mountains, in some measure spoil the beauty of the scene, as nothing can be more uncouth than the wooden buildings which compose them, except the fences, which are, if possible, still worse. The houses are roofed with wood ; and the consequence is, that these awkward edifices are continually burnt to the ground. The Germans seldom have a wash-hand basin in any bed-room of their country inns ; and even at Villach, a large town, we could not find one. The inn we slept at, however, (its sign, *The Crown*) is clean and good ; though tall people cannot sleep comfortably, either here or in any part of Germany ; the beds, which are very narrow, being placed in wooden frames, or boxes, so short, that any person who happens to be above five feet high must abso-

(d) Your silks, &c., are plumbed ; you are asked, what road you purpose-taking ? and you then receive an order for the money

you have deposited to be returned at the custom-house on the confines.

lutely sit up all night, supported by pillows; and this is, in fact, the way in which the Germans sleep.

With respect to provisions, we found no cause for complaint; meat, bread, and wine, (some-what like Hock) beer, soup, and bouillie, sour-cROUT, stewed prunes, coffee, and milk, being excellent; and water, generally speaking, good. The usual dinner-hour is twelve o'clock; at which time Travellers may always find something to eat at the inns, German cookery being simple and wholesome. One requisite to a comfortable meal it is, however, very difficult to obtain, namely, clean table-linen: we, indeed, were obliged to purchase table-cloths and napkins on our journey; so much were we disgusted by the dirty linen which was produced every where, except in the very large towns.

Women, in this country, seem to work harder than men; and at public-houses female servants not only cook the dinner, and wait at table, but even feed the horses. The peasantry have fine complexions, with a great appearance of health and strength, but their countenances seldom express good-humour, or quickness of apprehension; they dress neatly, and wear high shoes, like those of our English Farmers. The women are said to be depraved in their morals.

Most of the country towns through which we passed consist of straight streets, with a large square in their centre, adorned by an obelisk, statues of the Madonna, our Saviour, &c. The German horses are remarkably strong and handsome; and the whole country, from Ponteba to Vienna,

wears the face of wealth, more, perhaps, than any other part of Europe.

The passing through this part of Germany seems like living some hundred years ago in England; as the dresses, customs, and manners, of the people precisely resemble those of our ancestors. Many of their implements of husbandry, also, appear similar to our's; and their kitchens are furnished with plates, dishes, basins and ewers of pewter, and wooden trenchers, exactly like those which may still be seen among us, in old farm-houses. The herbs and shrubs also resemble those of England, except that barberry-bushes are substituted for blackberries; while the firs grow so luxuriantly, that young plants, a few inches high, literally carpet the woods.

The road from L'Ospedalletto to Villach possesses one great advantage, that of being perhaps the only approach to Italy which does not lie over the summits of the Alps. It is, indeed, remarkable, that although we were surrounded by these 'cloud-clapt' mountains the whole of the way, we seldom, if ever, descended a hill steep enough to render a drag-chain necessary; neither did we perceive any fault in the road, its narrowness excepted.

From Villach we proceeded to Klagenfurt, in eight hours and a half, through a good road, and a finely cultivated and beautiful country, adorned with a noble sheet of water, called the Lake of Fel. The vallies are variegated with small villages and rustic churches, like those of England; the near mountains clothed to their summits with firs and other trees, while behind them

rise Alps covered with eternal snow.

Klagenfurt, is a large and strongly-fortified city; the houses are tolerably neat, and the spires of the churches built in the Turkish style, and covered with white metal. We slept at *The Golden Star*, a tolerable inn, and next day proceeded, in nine hours and a half, to Friesach, through an excellent road, and a bold, finely wooded, and richly cultivated country. In the way to Friesach lies S. Veit, a handsome town. We found *The Wolf* at Friesach a good inn; and after sleeping there, drove in ten hours and a quarter to Judenburg, stopping, however, at Neumark, which is about midway, to dine. We found the road to Neumark smooth, and the country well cultivated, though less beautiful than before; but as we approached Judenburg it became picturesque and finely wooded. We slept at *The Golden Cross and Scythe*, a clean good inn, and went next day, in nine hours and a quarter, to Leoben. Our road continued good, winding near a meandering stream called the Muhr, and the views were beautiful. Travellers usually dine about midway at Khraumbath. *The Imperial Eagle* at Leoben is a comfortable inn, and the town is rather handsome, many of the houses being built with stone or brick.

Our next day's journey was through Bruck to Merzhofen, which we reached in five hours and three quarters, and therefore might easily have gone further; but hearing that the beds at the next Post were engaged, and find-

ing the inn at Merzhofen tolerable, we slept there, and then proceeded, in nine hours and a half, to Schottwien, passing through a good road to Mörszuschlag, where we dined, and then ascended a very lofty mountain, at the foot of which lies Schottwien^e. The ascent is good, and takes up about one hour; the descent employs more than double that time, and is sharp and dangerous, the road being narrow and ill-kept, insomuch that waggons ascend on the Schottwien side with sixteen and sometimes twenty horses. We found the country from Merzhofen to Schottwien wild, and finely wooded; and previous to our arrival at Mörszuschlag we passed the town of Krieglach.

The Post House at Schottwien is a tolerable inn.

Our next day's journey was to Traskirken, whither the drive took up ten hours and a quarter. After quitting Schottwien we entered an extensive plain highly cultivated, and passed through Neukirken and Neustadt, reaching the latter in about six hours and a half. Neukirken is a large town, and contains good inns. Neustadt also is large, contains good inns, and is fortified. We dined here, and afterward proceeded to Traskirken, through a flat and good road, exhibiting, to the right, a prospect of Hungary and the Danube.

We slept at Traskirken, (which though it may be called a large town, does not possess comfortable inns;) and then drove, next morning, in four hours and a half, to Vienna, through a flat country, abounding with game, and thickly

(e) From Mörszuschlag we took extra horses to the summit of this mountain,

which Travellers should not descend after it becomes dark.

spotted with villages, but not well cultivated.

On entering Vienna we were taken to the custom-house, where the officers, though apt to be troublesome to foreigners, were civil to us. The hotels in this city are not so good as might reasonably be expected in the capital of a great empire, and therefore the most comfortable mode of living is to take a private apartment, and employ a *Traiteur*.

Vienna, properly so called, and built at the confluence of the Danube and the Wien, is small, but strongly fortified; its faubourgs, however, are immense, and contain finer buildings than the town itself; in which the palaces are few, and not spacious; and the want of those splendid streets and squares which usually embellish the capital of a great empire, prevents it from appearing, to foreign eyes, a handsome city.

Among the objects best worth notice are, *the Imperial Residence*, the great Chapel belonging to which is adorned with two altar-pieces, by Titian—*the Cathedral of S. Stephen*, a fine Gothic structure, containing an *Eeee Homo*, attributed to Correggio, and a crucifix, by Donner; *the Belfry* of this church, and its *Sacristy*—*the Church dedicated to S. Peter*—*the Front of the Church of S. Michael*, adorned with Statues by L. Mattielli—*the Church of the Augustines*, embellished with an altar-piece by Malbertsch — *the Capuchin Church*, which contains the Burial-place of the House of Austria—*the Church of S. Charles*, on the Bennwegg; and *the Church of S. Rupert*, which is the most ancient in Vi-

enna.—*The Imperial Arsenal*—*the buildings of the University*, and *the Imperial Chancery*—*the Bank*—*the Mint*, once the Palace of Prince Eugene—*the Chancery of Bohemia and Austria*—*the Hôtel de Ville*—*the Fountain*, by Donner, which adorns the Neu-Markt—*the Imperial Library*, said to contain 300,000 printed volumes, and 12,000 manuscripts, and always open to the public from eight in the morning till twelve, during summer; and from nine to twelve, during winter, Sundays and other holidays excepted. This Library is enriched with an ancient Tomb, brought from the vicinity of Ephesus; an Etruscan Vase, celebrated by Winckelmann; and the famous *Senatus Consultum*, mentioned by Livy. *The Imperial Private Library*—*the Jewels of the Crown*—*the Imperial Cabinet of Medals*, which contains a celebrated Cameo of Alexander, by Pyrgoteles; and *the Imperial Cabinet of Natural History*, open every Tuesday morning.

The Imperial Gallery of Paintings at the *Belvédère*, which contains a large work, by Titian, finely executed, though not equal to those at Venice—charming pictures by Rembrandt, especially a portrait of himself, which, for *bravura* and truth, may be denominated his *chef-d'œuvre*!—a fine picture by Rubens, representing an Emperor receiving pardon for some offence against the Holy See—Jupiter and Io, by Correggio!!—Ganymedes, by the same master!! The former of these last-named works has been retouched in the back-ground, but is, exclusive of this circumstance, pure from the pencil of Correggio

—two heads, by Denner; and some excellent flower-pieces, by Van Huysum. These pictures are on the ground-floor. *The rooms above stairs* likewise contain paintings highly worth notice, from being the works of the very earliest masters of the Flemish and German schools. They are in excellent preservation, possess great merit, and form a most interesting history of the progress of the Art. One of these pictures, an oil-painting, is reputed to have been executed during the year 1292.

The *Belvédère* is open to the public on Mondays, Wednesdays, and Fridays. Many of the pictures once belonged to our unfortunate King, Charles I. It is usual to give two florins for seeing the whole collection.

The Gallery of Paintings in the Lichtenstein Palace contains the story of Decius in seven large pictures, by Rubens—S. Sebastiano, by Vandyck—two portraits, by Holbein—the Guitar-Player, by M. A. Carravaggio—the sacrifice of Iphigenia, by N. Poussin—a Countryman eating, by Beccafumi—a head, by Seybold, being his own portrait—a Madonna and Child, by Teniers—another, by Hauneman—flower-pieces, by Van Huysum, Trechsler, &c.

One florin satisfies the *Custode* above-stairs; and two pauls are sufficient for the Porter below. This Gallery may be seen at all times; but is much inferior to that at the *Belvédère*.

The *Porcelain-manufacture* merits notice.

The *Prater* is one of the most magnificent Promenades in Europe. The usual time of going is after dinner. Coffee, excellent

milk, beer, bread, &c., may be procured here.

Lau-Garten is a public place, near the Prater, somewhat like Vauxhall. Here you may dine (under the shade of fine horse-chestnut-trees,) in the garden; or in a spacious room, with the rest of the company, every party, however, having its separate table: it is possible, likewise to get a private room. A band of music, which plays during dinner, receives from each party a paul or two. Dinner (wine excepted) costs one florin per head, and is excellently well served. Here are billiard-tables, a dancing-room, coffee-room, &c. The waiters speak French and Italian.

Schoenbrunn is another public garden, well worth notice, where a good dinner may be had for the above-named price.

These two gardens are open for dinner-company from the first of May to the last of September; and during the rest of the year the same *Traiteur* serves, for the same price, at Vienna, in his own house, where Travellers may board.

There are two remarkably good coffee-houses in this city, the *Café de Kramer*, and the *Café de Milan*.

Water-drinkers would do well, while resident here, to supply themselves either at the Capuchin-Convent, in the *Place-Neuve*; or at the Palace of Prince Schwarzenberg.

The national dish in Germany is small chickens fried very dry, being first cut into pieces, as for a fricassee; and this dish is particularly well served by *Traiteurs*.

There are two Theatres in the

city of Vienna, and three in the suburbs; none of them large; but the orchestra at the opera-house is excellent, and the stage-decorations are good. It is difficult, at this theatre, for foreigners to obtain boxes. Ladies, however, may sit in the *parterre*, sending beforehand for seats. There are frequent and beautiful exhibitions of fire-works at Vienna. This city, with its faux-bourgs, is said to contain two hundred and seventy thousand inhabitants.

The distance from Florence hither is about nine hundred Tuscan miles; and the expense of barriers and turnpikes for one carriage from five to six Tuscan sequins ^f.

Our first day's journey from Vienna was to *Stockeran*, a drive of five hours and a half, through a good but sandy road. On quitting Vienna, we had a beautiful view of the Danube, together with several royal parks and gardens, which, all united, form an enchanting scene. The Danube is immensely wide, and at the same time so translucent as to be a great embellisher of every country through which it flows. The road to Stockeran traverses a vast plain, richly cultivated, and adorned with several towns. After sleeping at a comfortable inn, (the sign, *Our Saviour and the woman of Samaria*,) we proceeded in two hours and a half to *Mallebern*; where, in consequence of one of our party being taken ill, we

were compelled to pass the night at a bad inn. The road thither is flat and good, but sandy; the country richly cultivated, and much like the south of France.

From Mallebern we drove in six hours to Jezelsdorf, through a flat and good road, passing a *Château* belonging to the Emperor, and a handsome town called Hollabrunn ^g. The towns on this side Vienna are chiefly built of stone and brick; the villages consist of neat thatched cottages. The country is a rich and extensive plain, planted, near Jezelsdorf, with a large number of vines. The water in the last-named town is bad. After dining here, we proceeded in three hours and a half to Znaim, through a good road ^h, and an immense and richly-cultivated plain, abounding with corn and vineyards.

Znaim, the first town of Moravia, is large, handsome, and built somewhat like an Italian city. It contains several inns. We slept at *the Three Crowns*, and found nothing to complain of, except bad water. Next day, we drove in five hours and a quarter to Schinta through a very rough road, and an immense plain abounding with corn. The inn at Schinta is almost too bad even to dine at: we were, however, obliged to stop for a couple of hours, to rest the mules; after which we proceeded in three hours and a half to *Schelletau*, through a very rough road, and an open swampy country, rich in corn and woods of fir. Our inn here was

(*f*) Better carriages are built at Vienna than in any other city of the continent; and that sort, known by the name of *Bâtarde*, is peculiarly safe and convenient for travelling. The usual price, for one of these carriages, vache, trunks, and every

other requisite inclusive, is from five to six hundred imperial florins.

(*g*) Hollabrunn contains good inns.

(*h*) We had extra-horses to ascend the hill beyond Jezelsdorf.

the Post-House, which we found tolerably good. Next day we drove in six hours to Iglau, through a good road, and an open corn-country, passing Stannern and other small villages on our way. Iglau, the last city of Moravia, is handsomely built in the Italian style; and the outsides of some of the houses are embellished with curious old paintings. The square contains good inns. The spires of the churches in this country, like those of Carinthia, are chiefly covered with white metal. The dress of the female peasants is pretty; but, what looks odd to foreign eyes, the women wear short petticoats and drawers, while the men's coats reach to their shoes. Fur seems much worn by both sexes. After dining at Iglau, we proceeded in two hours and a half to *Stecken*, through a good road, and a country richly cultivated with corn, and variegated with woods. The inn at *Stecken* is bad, we were, however, obliged to sleep there; though better accommodations may be obtained at *Deutschbrodt*, a drive of above two hours and a quarter further. *Stecken* is the first post in Bohemia.

Our next day's journey was to *Czaslau*, a drive of nine hours and three quarters; we dined, however, by the way, at *Hauvre*, where the inn is tolerable. Our road to *Czaslau*, (the first part excepted, which traverses a hillⁱ;) was rough; the country abounds in corn and woods of fir.—*Czaslau* is a handsome town, with a large square and obelisk in its centre; the houses are chiefly white and tiled at the top; the or-

naments of the belfries here, and in Moravia, consist of five or six spires beside a cupola, all covered with white metal. We slept at *the Post-House*, a tolerably good inn, where the master was remarkably civil and honest; for we left, at this inn, a pair of pistols, which were sent after us.

Our next day's journey was to *Planian*, a drive of six hours and a quarter, through a tolerable road, and a vast plain of corn. On our way we went near *Mollin*, a large town, and through *Collin*, which also seems large. There are two tolerable inns at *Planian*, where we slept, in consequence of illness: but ought to have proceeded to *Boemischbrod*, a drive of two hours and a half further. Next day, however, we reached *Prague*, after travelling ten hours in a good road, through a vast plain, richly cultivated, and interspersed with towns and villages, but not pretty. We descended almost constantly for many miles before we entered *Prague*.

This is one of the handsomest cities in Europe, built in the Italian style, and famous for its bridge; its size, likewise, is considerable, and its fortifications are strong. The inhabitants, however, bear no proportion to the capaciousness of the town, as they do not, according to the best computations, amount to ninety thousand. The *University of Prague* has long been celebrated. The *Cathedral*, a finely situated Gothic structure, and the *Church of the Holy Cross*, are said to be worth notice, but unfortunately we had not time to examine them. The beautiful *Bridge of Prague* is

(i) We ascended this hill with extra-horses.

thrown over the Moldau, which runs into the Elbe.

Here are several inns ; we went to that called *The Prince of Prussia*. *The Lion* is much recommended.

The Slavonian language, (a dialect of the German) is spoken in Moravia and Bohemia.

From Prague, we drove in four hours and a half to Schlan, through a good road, generally up hill, and over a vast plain, tolerably cultivated with corn and hops. We dined at Schlan, (where, though the town is not small, the inn is indifferent ;) and thence proceeded, in five hours, to *Budin*, through a very bad road, the soil being loose and boggy: the country, however, is rich in corn and game. *Budin* contains two inns, neither of which can be called good. Next day we drove, in five hours, to *Lobositz*, through a boggy, and, (after rain,) an extremely dangerous road. To ascend the hill out of *Budin*, it is requisite that every carriage should have extra horses; indeed, for the whole post, extra-horses are useful; and heavy carriages should be held up by men. Immediately after quitting *Budin*, we crossed the Elbe, and generally kept it in sight afterward till our arrival at *Dresden*. *Lobositz* contains two tolerable inns; *the Post-House*, and *the Free-Masons' Arms* (called *L'Austeria Grande*;) we slept at the latter, not being able to obtain extra-horses in order to proceed. Next morning we drove, in five hours and a half, to *Aussig*^k, through a road, bad at all times, and excessively dangerous after rain; being rocky, in some places, to a degree that risks breaking heavy carriages to pieces,

and so boggy in others, that the lightest vehicle can scarcely escape overturning, unless held up by men. And, to increase the danger of this road, it lies close to the Elbe, on the brink of a precipice.

Travellers, whose carriages are heavy, should put their luggage into a waggon, and themselves either upon horses or into a light calash, between *Lobositz* and *Aussig*; and Invalids ought not to attempt going any way but on horseback, the jolts being so violent that it requires considerable bodily strength to bear them; as a proof of which, two persons who went in carriages, at the same time with us, broke blood-vessels; while others were overturned, and nearly killed with fatigue. It seems extraordinary that the Emperor does not have this road mended, as it might be done in a short time, and at a small expense, especially on the banks of the Elbe, where the soil is chiefly a rock. He has, however, made the following road from Prague to *Dresden*, which is reckoned better than that we took:

	Posts
From <i>Schlan</i> to <i>Teinitz</i>	1
<i>Postelberg</i>	1
<i>Toplitz</i>	2
<i>Peterswald</i>	1½
<i>Zehist</i>	1
<i>DRESDEN</i>	1

Perhaps it might be possible to go down the Elbe from *Budin* to *Dresden*; from *Aussig*, it certainly would; though, in either case, Travellers ought to send forward some hours before-hand, in order to have a proper boat provided.

The inn at *Aussig* is small, but clean; and the country from *Lobositz* thither very romantic. After dining at *Aussig*, we set out

(k) *Aussig* is famous for its strong sweet wine, called *Postkaltzky*.

for Peterswald, which we were seven hours in reaching, as the road is bad, even to be dangerous; it traverses a high mountain, to ascend which either oxen, or extra-horses, are requisite.

Peterswald is the last town in the Imperial dominions, and does not contain one good inn. But a quarter of a mile out of the town, at a hamlet called *Hledorf*, or *Hilesdorf*, there is a clean, comfortable public-house, which stands close to the high-road, on the right, the sign being *the Free-Masons' Arms*. At this house we slept; and next morning, drove in eight hours to Dresden. On quitting Hilesdorf, we ascended a steep hill¹, and then passed a wood of fir; after which, we descended almost constantly through a rich corn-country, till our arrival at Dresden. We found the road sometimes rough, but, generally speaking, good; the villages neat, the peasantry clean; and, after leaving Peterswald, we did not see one beggar.

There is a comfortable looking inn not far from Hilesdorf, and another at Pirna, about ten English miles from Dresden.

The dress of the Saxon peasants resembles that worn in England some centuries ago; and when we spoke English to these people, they frequently understood us.

The approach to Dresden announces the richness of Saxony; and at the gate of the city we found a custom-house officer, who attended us to our inn; where, on being presented with a couple of florins, he retired without examining our luggage.

Dresden, the capital of Saxony, is supposed to contain about 50,000

inhabitants; though some authors rate the population at double that number.

The architecture of Dresden is simple, light, and elegant; the streets are straight, wide, and clean; the squares spacious; the palaces, churches, and other public edifices, magnificent; and the bridge thrown over the Elbe, which divides the old from the new buildings, is one of the finest in Europe.

Here are, as it were, three cities; the old town, the new town, and Frederickstadt. The fortifications are strong; the environs rich and beautiful; and the Elbe, though not clear, is broad and handsome. Lutheranism is the established religion of the country; but the Calvinists have public meeting-houses, and the Sovereign has one Romish church; he and his family being Roman Catholics.

The inhabitants of Dresden are, generally speaking, well conditioned, and very civil to Foreigners; who live here with comfort, at a moderate expense: and Painters may study with great advantage at Dresden; not only on account of the precious works of art which are submitted to public view, but likewise because there reigns throughout this town a tranquillity peculiarly favourable to the Studios.

Here are several good inns; and private lodgings also may be procured without difficulty.

The objects best worth a Traveller's notice are—*The royal Romish Church*, which contains a celebrated organ, by Silbermann; and a fine picture of the Ascension, by Mengs—(the Belfry of this church is 303 feet in

(1) We were drawn up this hill by the aid of oxen.

height)—*The Picture Gallery*—*The Treasury, or Jewel-Office*—*The Gallery of Antiques*—*The royal Libraries*—and *The Collection of Dresden China*. *The Cabinet of Natural History*, and *The antique Armoury*, should likewise be visited, if Travellers have time to spare.

In order to gain admittance to the Picture Gallery, the Treasury, the Gallery of Antiques, and the Royal Libraries, it is requisite to send, over night, your name, country, and quality, to the respective Directors; together with the number of persons you intend to bring, and the hour at which you mean to come. You may either go from nine till half-past ten in the morning, or from half-past ten till twelve; from two till half-past three in the afternoon, or from half-past three till five. To the Director of the Picture-Gallery each party pays from four florins to one ducat, and to the Sweeper half a florin; which sum once given, you are at liberty to go without expense afterward. To the Master of the Jewel-Office every party pays four florins, and to each of his servants half a florin; which sum once given, you are at liberty to go free of expense afterward. The *Custode* who shows the Collection of Dresden China expects a ducat, provided the party he attends be large.

Picture Gallery. This immense collection, certainly the finest of its kind in Europe, contains *chefs-d'œuvres*, excellently well preserved, of the best masters: so that it is scarcely possible for any person to study the Dresden Gallery, without becoming a real Connoisseur.

Here are, in *the Flemish School*,

Adonis and Venus—a Satyr and a Faun—Neptune calming a tempest—Meleager presenting the Boar's head to Atalanta—and S. Jerome meditating; all first-rate productions, by Rubens. Several works by Netscher (particularly a man seated, and writing,) which show precisely how small pictures ought to be painted. Admirable works by Teniers, Ostade, Ruysdaal, Wou-
vermans, Brughel, Berghem, and Paul Potter. The Annunciation—and the judgment of Paris, both by Vander Werf—the Madonna with the Saviour in her arms, and a little naked Boy in the lower part of the picture, by Holbein—and portraits, of a Burgomaster and his Wife, by the same artist.

The Italian School contains, the Madonna enthroned with the Saviour, by Correggio, in his first manner—the Madonna enthroned with the Saviour, S. George, &c., by the same great master—his Magdalene, a small recumbent figure, said to be the most faultless picture ever painted—and the Nativity called Correggio's Night, and by many persons deemed the *chef-d'œuvre* of colouring, though now injured by having been washed—the Madonna, the Saviour, &c., called Correggio's S. Sebastian—and a portrait, by Correggio, of his Physician—The Tribute Money, by Titian, deemed one of his finest pictures—and the Madonna, the Saviour, Pope Sixtus V., Cherubim, &c., attributed to Raphael.

Other celebrated paintings in *the Flemish School* are, Noah sacrificing after having left the Ark, by N. Poussin—Luther and his wife, by J. Holbein—a Child borne away by an eagle! (This

picture, the work of Rembrandt, seems improperly called the rape of Ganymedes)—a portrait of Rembrandt, by himself; and another of his Mother, weighing gold, likewise by Rembrandt—portrait of Salvator Rosa, by himself—Peasants dancing, by Teniers—portrait of Henry VIII., of England, by J. Holbein—a Girl with a lighted candle gathering grapes, by Gerard Dow!—a head of N. Poussin, by himself—Moses found in the Nile, by Poussin—Rembrandt's daughter, by Rembrandt—a small Madonna and Child, by Albert Durer—Fruit and Flowers, by A. Minjon—a Landscape, by Berghem, and a Landscape with Cattle, by Ruysdaal—our Saviour raising the Dead, with other small but highly finished pictures, by Dieterich—a Landscape, with Lions, by Rubens!—a Landscape, with a forest and a hunted stag, by Ruysdaal and Vander Velde!—Manoah and his wife sacrificing, and the Angel ascending to heaven, by Rembrandt—the Repose in Egypt, by Ferdinand Bol!—the feast of Ahasuerus, by Rembrandt—a Girl standing at an open window and reading a letter, school of Rembrandt—Narcissus and Nymphs, by N. Poussin—the Martyrdom of S. Erasmus, by ditto—a Landscape with Cattle, by Vander Velde—a Cock and Hen endeavouring to oppose an Eagle who has seized one of their chickens, by Hondelcoeter!—a Landscape with a Shepherd playing on his pipe, by Claude—a Landscape, by Berghem—a Battle by Wouvermans!—the Madonna and our Saviour, by Vandyck!—several exquisitely finished Heads, by Denner and Seybold—a Philosopher reading, by Konink!—a Banker convers-

ing with a Peasant who has brought him money, by Quintin-Matsys—a Forest, Dogs, and Falcons, by Vander Velde and Paul Potter—Joseph presenting his Father to Pharaoh, by Ferdinand Bol—a head of Seybold, by himself—the Madonna, the Saviour, and S. Anne, by J. Van Eyk, the reputed inventor of oil-colours—S. Jerome penitent, by Vandyck—a Tooth-Drawer, by G. Honthorst—Venus seated, and Cupid playing with a Dove, by Vander Werf—a Banker weighing gold and a Woman looking at him, by Quintin Matsys—Syrinx and Pan, by N. Poussin—Noah sacrificing after the Deluge, and a Bacchanalian scene, both by Poussin—a Stable, by Wouvermans—and the idolatry of Solomon, by Poussin.

Other celebrated paintings belonging to the *Italian School*, are S. Cecilia, &c., by Giulio Romano—a recumbent Magdalene, by P. Battoni—Parnassus, by Tintoretto—a Concert, by the same master—the Resurrection of our Saviour, by Paolo Veronese—a Woman carried off by a Man, at whose feet lies another man wounded, by J. C. Procaccini—the repose in Egypt, by Trevisani—Head of a man with a cap on, by Titian!—Adam and Eve driven from Paradise, by Albano!—Mars seated, by Benvenuto Garofolo—Samson combating the Philistines, by Giulio Romano—Herodias with the head of S. John, by Leonardo da Vinci—the Genius of Glory, by Annibale Caracci—the Repose in Egypt, by Lodovico Caracci—the Madonna and our Saviour, by Annibale Caracci—the Woman detected in adultery, by Tintoretto—the same subject, by Bartolomeo Biscaino!—a re-

cumbent Venus, by Titian, and another by Guido—Peace, by Dosso Dossi—Justice, by ditto—the Saviour in the stable, with Angels adoring him, by Albano!—the Saviour crowned with thorns and supported by an Angel, by Annibale Caracci!—a Bacchanalian feast, by Garofolo—a young Bacchus by Guido—the Assumption, by A. Caracci—S. George and the Dragon, by Raphael—an *Ecce Homo*, by Guido—Lot and his Daughters, by Guercino—the Angel and Tobias, by Titian—Titian's Mistress, by himself—the Head of our Saviour, by A. Caracci—a Candle-Light piece, by Rubens!—a Holy Family, called the Madonna with the basin, by Giulio Romano—Loves dancing, and Venus above, in the clouds, by Albano—two pictures of Galatea, by ditto—the Fall of the Angels, by Tintoretto—the good Samaritan, by Paolo Veronese—a Madonna and Child, by Schidone—the portrait of Thomas Parr, when above an hundred years old, by Vandyck—and the Madonna and our Saviour in glory, by Ramenghi called Bagnacavallo.

Cabinet of Drawings in Pastel—Portrait of Raphael Mengs, by himself—of his Father, by the same—and of Cupid, by the same!—several other beautiful drawings, and some small paintings in enamel. *This Gallery is warm.*

Treasury, or Jewel-Office. The most striking things here are—*Second room*—a ship of ivory, and a vase of the same, with *bassi-rilievi* representing a battle. *Third room*—a chimney-piece adorned with all the most valuable productions of Saxony, namely, china, diamonds, and other precious stones, pearls, &c. *Fourth room*—superb pieces of plate, &c.

Fifth room—(fitted up with peculiar elegance) fine *camei*—a *basso-rilievo* on the shell of a Nautilus—another large *basso-rilievo* representing a youth travelling into foreign countries upon an unbridled horse; but, having Virtue for his guide, Vice flies before him. *Sixth Room*—three pieces of enamel, by Mengs—antique enamel—pearls representing men and women about one finger high, among which a Potter is much admired. *Seventh room*—a pyramid of precious stones, antique *camei*, &c., in the centre of which is the head of Augustus II.; and at the foot of the column are small enamelled figures, in the respective dresses of the several European nations. This pyramid is said to have cost 100,000 crowns. *Eighth room*—an onyx, esteemed the largest in the known world—the Great Mogul seated on his throne, and celebrating his birth-day; a superb toy—an Egyptian temple, likewise a superb toy—the jewels of the crown; being a dazzling collection of fine brilliants—a large and beautiful green diamond, said to be unique, with several large red and yellow diamonds. *The rooms are paved with marble, and very cold.*

Cabinet of antique Sculpture. The most striking things here are—a young Bacchus eating grapes—Meleager—one of the sons of Niobe, dead—an Etruscan statue of Minerva, the drapery of which is curious—a *bassi-rilievo* of Artimesia, in jasper, attributed to Lysippus—statues of two female Fauns—Æsculapius and Venus, the head of the first particularly fine—statues of Vestals, found in Herculaneum by the Prince d'Elbeuf, and by far the finest things in this collection; the

drapery being wonderfully executed!!!—a fragment of a Gladiator, or Wrestler, going to anoint himself, attributed to Phidias!—an Etruscan altar—a Grecian altar, with niches in it—a Sarcophagus, with a dog. Here are other valuable pieces of sculpture; but, as most of them have been sadly mutilated and ill-restored, artists only can appreciate their merits. *This Cabinet is cold.*

Under the apartments which contain the above-named antiques is a collection of Dresden china, from its commencement, by J. F. Bottcher, in 1701, to the present period. The inventor of this china was an apothecary's man at Berlin; and finding himself suspected of being able to make gold, he deemed it prudent to retire to Dresden; where, being ordered to prepare a powder for the transmutation of metals, he happened, in the course of his studies on this occasion, to discover the art of making Dresden china. *The rooms which contain this china are damp and cold.*

There are two theatres at Dresden.

The distance from Vienna to this city is about four hundred and fifty English miles; and the expense of ferries and barriers for one carriage about three Tuscan sequins. The distance from Dresden to Hamburgh is about the same; and, in consequence of hearing that the road was execrably bad, and that the inns were very indifferent, we determined to dismiss our mules and go by water, in an excellent boat, with three cabins, four beds, a place behind for men-servants,

and another before for baggage. Our beds, fuel, kitchen-utensils, knives, forks, spoons, glasses, cups, saucers, plates, and dishes, were found by the master of the boat, who paid all the port-duties to the princes whose territories lay in our route, and maintained himself and four watermen, we giving him two hundred and fifty-five dollars of Saxony, (being florins three hundred eighty-two and a half,) an extravagant price, as boats a very little smaller go for one hundred and twenty-five dollars. Indeed, I would advise large families to hire a couple of these smaller boats; by which means, they would be better accommodated, and pay somewhat less than we did^m.

The Elbe is a remarkably safe river as far as Hamburgh, though in some places so shallow that large boats are apt to touch ground; but this does no harm, as the bottom is a soft sand. We were seven days and a half on our passage, the wind being contrary; but with a favourable breeze, or indeed none at all, this voyage is usually accomplished in less than a week; even though you cast anchor for a few hours every night, in order to avoid the noise which the boatmen make while going on. We continually passed villages where bread, meat, fish, vegetables, eggs, milk, butter, and good wine, were to be purchased; and beer we took from Dresden.

The banks of the Elbe are finely wooded. The most remarkable towns we passed near were, *Meissen*, where the Dresden china is made, and where there is a covered bridge over the Elbe;

(m) It is necessary to have two mattresses for each bed, and curtains to all the cabin-windows.

Torgau, where there is another covered bridge over the Elbe, (the country from Dresden hither abounds with vineyardsⁿ;) *Wittenberg*, a handsome town, which contains an University, and is famous for having been the abode of Luther, whose Tomb is in the Church belonging to the Castle^o: here, likewise, is a bridge thrown over the Elbe; and here provisions of all kinds, beer, and wine, may be purchased better and cheaper than in any other place between Dresden and Hamburgh; *Coswick*, rather a large town, not far from which are the celebrated *Gardens of Verlitzen*; and by landing at a place where the boatmen pay a tax, and walking to another place where they likewise pay a tax, Travellers may see these gardens without delaying their voyage; *Magdeburg*, a large and strongly-fortified city, belonging to Prussia; where, however, strangers cannot land without having their passports examined. We were detained here some hours, that our boatmen might pay the port-duties, which are heavy. After quitting this city, we passed several villages belonging to Hanover, among which was *Lauenburg*, rather a large place, where, though the people look robust, there is a great appearance of poverty.

The Elbe becomes immensely broad as it approaches Hamburgh, which city, supposed to contain an hundred and twenty thousand inhabitants, is built somewhat in the style of an old English country town. The streets are straight, and planted with trees close to

the houses; the quay abounds with people of every nation; the port is crowded with ships; and the whole city exhibits an appearance of being the world's exchange. Here are no duties to pay at the custom-house. The inns at Hamburgh are neither good nor cheap. Private lodgings may be obtained; though, like the inns, they are bad and dear.

There are large numbers of storks on the banks of the Elbe, and in the city of Hamburgh; and, what is remarkable, these birds are held in such veneration by the common people, that they would probably murder any foreigner who attempted shooting a stork.

The filial piety of this fowl has long been celebrated; and its sagacity in other instances seems equally extraordinary, judging from the following circumstance. A wild stork was brought by a farmer into his poultry-yard, to be the companion of a tame one he had long kept there; but the tame stork, disliking the idea of a rival, fell upon the stranger, and beat him so unmercifully that he was compelled to take wing, and with some difficulty got away. About four months afterward, however, he returned to the poultry-yard, recovered of his wounds, and attended by three other storks, who no sooner alighted than they fell upon the tame stork and killed him!

From Hamburgh to Cuxhaven we went by water in one of the boats which usually convey pas-

(n) Of all the excellent wines in this neighbourhood, that of Torgau is deemed the best.

(o) Luther was chosen first to teach phi-

losophy, and afterward theology, in the University founded by Frederick Elector of Saxony, at Wittenberg.

sengers, each of which is large enough to accommodate five or six persons; and contains beds, and a fire-place for cooking provisions. The time of embarkation is regulated by the tide. We were about eighteen hours in going; and paid to our watermen, three in number, seventy marks for the boat, and four for drink-money; finding provisions for ourselves, but not for the watermen^p.

On arriving at Cuxhaven we luckily met with a packet ready to sail for Harwich.

Every Cabin, or Whole Passenger pays for going from Cuxhaven to Harwich in a Post-Office

(p) Public boats convey Passengers and luggage from Hamburgh to Cuxhaven every Tuesday and Friday, weather permitting. The price paid by a Cabin Passenger is fifteen marks;—by a Steerage Passenger eleven marks and four skillings;

packet	l.5	5	0
Every Half-Passenger	3	0	0
Every four-wheeled carriage (the charge for shipping it not inclusive)	8	0	0

Female Servants pay as Whole Passengers;—Children, under six years, as Half Passengers;—and above that age as Whole Passengers^q.

Harwich packets sail to Cuxhaven every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

Cuxhaven, though a small town, contains clean Inns.

—and by Servants four marks and twelve skillings each.

(q) As the rates of passengers by post-office packets are occasionally altered, the best mode of gaining certain intelligence on this subject is by an application at the General Post-office in London.



Dover to Calais, and Boulogne, and *vice versa*, are the same as in Post-Office Packets.

The expense of going from Dover to Calais in a Post-Office Packet is as follows :

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Ladies, Gentlemen, and female Servants, each . . .	0	10	6
Men Servants, each . . .	0	5	0
Four-wheeled carriages, each . . .	3	3	0
Horses, each . . .	1	1	0
Dismounting and shipping a four-wheeled carriage . . .	0	10	6
Shipping trunks, &c., about . . .	0	5	0
Wharfage . . .	0	4	0
Town and Harbour dues . . .	0	2	0
Commissioner . . .	0	5	0

The duty on every horse is seventeen shillings; which, with other charges, amounts to about three pounds per horse.

The expense of going from Dover to Ostend in a Post-Office Packet is as follows :

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Ladies and Gentlemen, each . . .	1	1	0
Servants, each . . .	0	10	6

Persons who land at Ostend, instead of Calais, save two posts and a half on their way to Paris; beside an extra-charge of half a post, which is paid on leaving Calais.

Families who sail in a Post-Office Packet are expected to give a trifling gratuity to the Mariners.

Post-Office Packets sail from Dover for Calais four times a week, and for Ostend once a week. The passage from Dover to Boulogne is somewhat longer than from Dover to Calais: but persons who land at Boulogne save four posts and a 'quarter on their way to Paris: it must, however, be acknowledged, that the passage from Dover to Boulogne is, generally speaking, less favourable than from Dover to Calais; though, on returning to England, the Boulogne packets usually

have a much shorter and better passage than those which sail from Calais.

The distance between Dover and Calais is twenty-six miles and a half; and between Dover and Ostend rather more.

Passengers find their own provisions*.

The expense of going from Bright-helmstone to Dieppe in a public Packet is as follows :

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Ladies and Gentlemen, each . . .	1	11	6

besides three shillings to the Boatman who takes Passengers on board; and the same to the Boatman who takes them on shore at Dieppe.

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Four-wheeled carriages, each . . .	4	4	0

Passengers find their own provisions; and the common passage, with a fair wind, is from eight to ten hours.

The expense of going from Southampton to Havre in the public Packet is as follows :

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Ladies and Gentlemen, each . . .	2	2	0
Servants, each . . .	1	1	0
Children each, if under twelve years . . .	1	1	0
Four-wheeled carriage . . .	5	5	0

which, with other charges, amounts to between six and seven guineas.

Two-wheeled carriage . . .	3	3	0
Horses, each . . .	4	4	0
Cabin, if a Family take it entirely to themselves, 21 <i>l.</i>			

Provisions during the voyage, half a guinea per head.

The Southampton-Packets usually sail twice a week.

A new and fast sailing Cutter of fifty-six tons register, called "The Sarah," goes from Plymouth to Bordeaux every fortnight: and particulars respecting passage-money, &c., may be obtained, by an application

* Persons who do not cross the Channel in a Steam-Packet, should endeavour to reach Calais soon enough to save the tide; by doing which, they are enabled to land from their vessel on the Quay, instead of being taken on shore in a French Harbour.

boat, and obliged to pay four livres and a half per head for going.

Persons who land in a Harbour-boat at Dover, (which is only needful when the tide does not serve to bring deck-vessels close to the Dover Quay) are charged four shillings per head.

to Hawker and Sons, Briton-Side, Plymouth.

A Diligence goes periodically from London to Paris; and places may be taken, and parcels booked, at the White Bear, Piccadilly, in the former city; and at the *Messageries Royales de la Rue Notre Dame des Victoires*, in the latter. The whole expense usually incurred by each inside-Passenger, from London to Paris, is about five pounds; and outside-Passengers, of course, pay less: they sit with the *Conducteur**, on a comfortable seat, which holds three persons, in front of the Diligence. Every Passenger is allowed to take, cost-free, as much luggage as weighs fourteen pounds †.

Dejean, of Geneva, conveys Passengers from London, through Paris, to Switzerland and Italy, allowing them to remain two days in the last-named city; or longer, provided they agree to pay an extra-price for so doing. Further particulars may be obtained by an application at No. 33, Hay-Market, London.

Emery, an excellent Voiturin, likewise conveys Passengers from London, through Paris, to Switzerland and Italy. Further particulars may be obtained by an application to Recordon, Watch-maker, Cockspur-street, Charing-Cross, No. 33, or to Emery himself, at the White Bear, Piccadilly.

The best Inn at Dover is *Steriker's London Hotel*.

The most comfortable Inn at Calais is *The royal Hotel*. *L'Hôtel Dessin*, and *L'Hôtel de Bourbon* are likewise good inns. They all furnish travelling carriages, which may be either purchased or hired: and a carriage hired at Calais to go to Paris, remains there, at the disposal

of the Hirer, during fifteen days; so that he may, within that period, return it to Calais without additional expense. A French Cabriolet may usually be hired for about four Napoleons; and a coach for five or six.

Every English carriage, on entering France, is valued at the Custom-House; and one-third of the value deposited there, by the Owner; who, on quitting France, by the same route, receives back about two thirds of the deposit: unless he stay beyond three years, in which case the whole sum is forfeited. Should he quit France by a route different to that whereby he entered, he must have his Custom-house-papers counter-signed at the last Frontier-Bureau; and then, either send them to the Custom-house where his deposit was made, requesting to have the sum due to him remitted to his Banker; or, should he design passing again through France within the specified three years, he may, by retaining his papers, and producing them at the Custom-house belonging to the Port where he embarks his carriage, recover the two thirds of his deposit. Beside this deposit, a duty of twenty francs is paid upon every English carriage when landed in France; and between thirty and forty francs more are usually charged for clearance, &c.

English Families on arriving at Calais, or Boulogne, generally commission their landlord to clear their luggage; and the great Inns at Calais, and Boulogne, are provided with Commissaries who manage this business; for doing which they expect per carriage and family, ten francs.

Travellers charged with sealed letters should not expose them to the view of Custom-house-Officers;

* The *Conducteur* has the charge of passengers and luggage.

† Coaches corresponding with the *Messageries Royales, Rue Notre Dame des Victoires*, at Paris, go every morning and evening from The Golden-Cross, Charing-Cross; and also from The Cross-Keys, Wood-street, Cheapside. In these Offices

places may be secured to Dover, Calais, Paris, and all the great towns of France; and likewise to Brussels, Geneva, and Milan.

The *Directeur des Messageries*, in London, engages to convey luggage of every description to any part of the Continent, either by the *Diligence*, or the *Roulage*.

and luggage should be plumed at every Frontier Custom-house.

MONEY OF FRANCE.

Gold coins most in use are, the Napoleon, or new Louis, worth twenty francs; the double Napoleon, worth forty francs; and the old Louis, worth about twenty-three francs and a half.

Silver coins most in use are, the piece of five francs; the piece of three francs; the piece of two francs; the piece of one franc and a half; and the piece of fifty centimes, being half a franc. Copper coins most in use are, the piece of two sous, being ten centimes; and the piece of one sou, being five centimes. Twenty sous make one franc, or livre, for they are synonymous.

Accounts are kept in francs and centimes, both by Bankers and other persons: but, as the different Banking-houses at Paris vary in the prices they give for paper drawn on them, it is advisable for Travellers to make inquiries, respecting this subject, before they leave England.

Napoleons are the most profitable coin a Traveller can take to France: and it is, generally speaking, easy to exchange English money for Napoleons, at Dover, Brighthelmstone, and Southampton.

The expense attendant upon travelling on the Continent greatly depends upon the disposition of the Travellers, and the manner in which they travel. Persons who go post in an English carriage, preceded by a Courier, usually disburse a large sum of money, without living at all more luxuriously than persons who travel in a Diligence. At small provincial Inns, I have often seen better

dinners carried to the *Table d'Hôte*, than my Family procured by the order of our Courier. We were, indeed, sometimes compelled to wait for the refuse of the *Table d'Hôte*; probably because the larder at a provincial Inn may not always be sufficiently well stored to provide for Travellers who go post, and are therefore accidental Visitors; though Diligence-Passengers, being constant Customers, are certain to find a good meal prepared for them. After this preface, the Reader will not be surprised when I subjoin, that persons who travel post in France, with an *Avant-Courier*, seldom pay less, per head, than three francs for breakfast, and ten for supper and beds: but persons who travel without parade, (though in their own carriage,) seldom pay more, per head, than two francs for breakfast, three for dinner, and from five to six and a half for supper and beds*.

Fees to Servants at public-houses are very moderate; a Porter never expecting more than twelve sous, and a chamber-maid, or Waiter, never more than double that sum, from each Traveller. Twenty-four sous are likewise quite sufficient to satisfy the Servant who greases the wheels of a travelling-carriage. French Inns, some years since, were not celebrated for cleanliness, beds and table-linen excepted; but now they are, on all points, much improved.

An English Gentleman, who lately made an excursion from Plymouth to Guernsey, and thence to S. Malo, Rennes, Nantes, Tours, and Orleans, gives the following account of expenses, &c.

Passage from Guernsey to S. Malo for an Adult, ten shillings English;

* Persons who travel in their own carriage are usually charged at the Hotel-Dessin, at Calais, for breakfast, per head, 2 francs—dinner, 6 francs—coffee, 1 franc—bed and sitting-room, 2 francs—and for their

servants, per head, three francs and a half for breakfast and dinner: but, at other Hotels, some of the charges are more moderate.

and for a child under twelve years of age, five shillings English*.

The road from S. Malo to Rennes is rough; from Rennes to Nantes better; and from Nantes to Tours and Orleans excellent.

The banks of the Loire (anciently called the *Ligeris*), between S. Malo and Orleans, are enchanting. Nature, indeed, seems to have borrowed the pencils of Salvator Rosa and Claude Lorrain, to unite, in one vast and ever-varying landscape, the boldness and sublimity of the one, with all the placid beauties of the other. Passage-boats may be met with to descend the Loire from Orleans to Nantes, one of the most delightful aquatic excursions in France. The Masters of these boats land their Passengers every evening, that they may eat and sleep on shore; and the fare, from Orleans to Nantes, does not exceed fifteen francs. The latter is a handsome town, pleasantly situated; and containing excellent Inns. Good dinners, table-wine inclusive, are furnished by the Inn-keepers here, at three francs a head; and a large Family may live very comfortably in this part of France for five hundred pounds per annum. Tours is a handsome town, containing two excellent Inns, The *Boule d'or*, and The *Faisan*; and, likewise, an English Protestant-Chapel. Inn-keepers at Tours furnish breakfast, without tea, for one franc a head; dinner, table-wine inclusive, for three francs; and a bed for about thirty sous.

The fruit in this neighbourhood is delicious, and remarkably cheap.

PRICE OF POST-HORSES, &c.

The usual price for every horse is one franc and fifty centimes (thirty sous) a post; and every French post is, generally speaking, from five to six English miles in length.

A driver cannot demand more than seventy-five centimes (fifteen

sous) a post; but expects from thirty to thirty-five sous for a common post, and twice that sum for a post-royal. Postillions, indeed, both in France and Italy, seem to think they have a right to the same sum, per post, for themselves, that the post-masters charge per horse.

Travellers, on arriving in France, ought to purchase the "*Etat général des Postes*;" a new edition of which is printed yearly, and as alterations are frequently made in this post-book, it is expedient to inquire for the last edition.

The following regulations are usually found in the "*Etat général des Postes*."

Two-wheeled carriages, called *cabriolets*, must have two horses and one postillion.

Coaches, called *berlines*, and post-chaises with poles, must always have four horses; though never more than six; with two postillions.

Four-wheeled carriages *à limonière* (that is, with shafts, instead of a pole), must have three horses and one postillion.

Post-masters at Paris, and within fifteen leagues of that city, are forbidden to supply a Stranger with post-horses, unless the Stranger exhibit a permission to travel post, from the *Directeur General*; which permission is delivered, gratis, to every person who presents a proper passport.

It is the custom now in France to put shafts to every English post-chaise; lashing the pole under the perch: because an English post-chaise, conveying four persons, is permitted to travel with one postillion and three horses (four being paid for); provided it have shafts; which can always be obtained in post-towns for twenty francs: and this mode of travelling generally costs about fourteen-pence, English, per mile, fees to postillions inclusive.

* A Packet sails from Weymouth to Guernsey every Wednesday and Saturday,

weather permitting; and the Hotels, in both places, are good.

An English post-chaise, conveying three persons only, is permitted to travel with one postillion and three horses, no fourth horse being paid for, provided the carriage have shafts.

Distances, in this country, are computed by leagues; one French league being equal to about three thousand geometrical paces; and stones are frequently placed half a league from each other, on great roads, to mark distances*.

TARIFF OF 1822.

CABRIOLETS.			
No. of Per. sons.	No. of Horses.	Price per Horse.	Sum Total.
1	2	1½ Francs.	3 Francs.
2	2	1½	3
3	3	1½	4½
4	3	2	6

LIMONIERES.			
1, 2, or 3	3	1½	4½
4	3	2	6

N.B. For every person, exceeding the number of four, there is an extra charge of one franc and fifty centimes.

BERLINES.			
1, 2, or 3	4	1½	6
4, or 5	6	1½	9
6	6	1¾	10½

N.B. For every person, exceeding the number of six, there is an extra charge of one franc and fifty centimes.

A *berline* is not to be drawn by more than six horses.

One child, if under six years, pays nothing: and two children, if not above that age, are considered equivalent to only one adult.

In cases where permission is granted to post-masters to put on extra-horses, the third, or extra-horse, is charged at one franc and fifty centimes per post. This permission is sometimes granted for the whole year, and sometimes for the

six winter-months only, commencing on the first of November.

It is customary in ascending the mountain of Tartare, near Lyon, and the mountain of Echelles, to employ oxen; and to pay for them, per pair, thirty sous a post.

It is likewise customary and advisable, at every post, to pay the post-master for his horses before they set out.

The posts in France are well served; and the roads, generally speaking, good: it has, however, of late years, been much the practice to travel in Diligences; which go, both by land and water, from Paris to all the departments of the empire. The water-Diligence, called a *Coche-d'eau*, should always be preferred to the land-Diligence in those provinces where the roads are rough, and where the Traveller can *descend* a river; to ascend being tedious.

USUAL PRICE OF PUBLIC CARRIAGES THROUGHOUT FRANCE.

One inside-place, per league, in a Diligence	Sous	16
One place in the cabriolet, or outside seat of a Diligence		10
One place in a <i>Fourgon</i> , or luggage-cart		6
One place in a <i>Coche-d'eau</i>		3

Public carriages in France are more convenient and less crowded than in England; and the civility Foreigners generally receive from Conductors of Diligences, Passengers and Inn-keepers, renders this mode of conveyance pleasant: beside which, luggage of every description is conveyed remarkably safe by French Diligences†.

The Diligence which goes from Paris to Brussels contains eight places; the distance is sixty-six

* As there are no regular toll-gates, either in France or Italy, Travellers seldom find themselves called upon to contribute toward the expense of repairing the roads; except it be on crossing some of the new bridges; (where a toll of from one to three francs, per carriage, is paid;) and likewise on crossing the Simplon, and the Mont Cenis.

† We experienced this; for, on our arrival at Lyon, we found it necessary to send our imperials by the Diligence to Nice; they contained trinkets, lace, &c., of considerable value; and, owing to inattention on the part of our Courier, were neither locked nor corded; but, nevertheless, arrived at Nice in perfect safety.

leagues; and every passenger pays three louis-d'ors; being, for that sum, provided with dinner, supper, half a bottle of table-wine at each meal, and a good bed at night. Sometimes, indeed, there are several beds in the same chamber; but, for twenty sous extra, a room containing only one bed may usually be procured. The Passengers pay the fees to servants at inns, who do not, however, expect more than ten sous per night from any person travelling in a Diligence.

The Brussels Diligence stops on the first night at Peronne, on the second at Mons, and on the third arrives at Brussels.

CANAL OF LANGUEDOC.

From Bordeaux to Toulouse, against the stream, the Merchant-boat is ten days in going up the Garonne: from Toulouse to Bordeaux, with the stream, three days in going down. The price, per head, in the Merchant-boat, from Bordeaux to Toulouse, is twelve livres. The price per head in the Government packet-boat down the Canal, from Toulouse to Beziers, is nine livres ten sous; and the accommodations are good. Luggage, per quintal, costs four livres twelve sous; and the time employed in going is three days. The voyage, on board a Merchant-boat, from Toulouse to Cette, generally occupies a week. Merchant-boats take carriages; but the Government packet boat does not. Between Bordeaux and Toulouse, during summer, the Garonne is occasionally so shallow that boats cannot pass. The canal shuts on the fifteenth of August, that it may be cleansed; and opens again on the first of October.

The towns visited by Travellers who pursue this route are, Bor-

deaux, Toulouse, Villefranche, Carcassonne, Beziers, and Adge; where vessels bound for Marseille may be heard of daily, by an application at the Custom-house.

Travellers may go from Paris to Cette by the inland navigation.

The passage by sea, for one person, from Cette to Leghorn, costs three Napoleons; and from Marseille to Leghorn, five Napoleons.

MESSAGERIE A CHEVAL.

In the western and southern parts of France persons who choose to travel on horseback consign their luggage to the *Messenger-en-chef*; who conveys it from place to place in a *Fourgon* or covered cart, setting out himself very early every morning; but previously informing his Passengers where they are to dine; and likewise where they are to sleep. He provides them with good horses; and does not regulate their hour of departure, further than to require that they shall reach the dining-place by twelve at noon. On arriving, they always find a good dinner prepared for them, with half a bottle of table-wine allotted to each passenger. After dinner they set out again; and, on reaching the inn where they are to sleep, find a good supper ready to be served; and, generally speaking, every passenger gets a good bed. The *Messenger* seldom takes his little troop above six leagues a day: and so economical is this mode of travelling that, from Nantes to Paris, a journey of ninety leagues, the price is only sixty francs, every expense, except fees to servants at inns, inclusive*.

The distance from Calais to Paris, through Amiens, is computed to be,	
English miles	186½
From Calais to Paris, through Beauvais	172

redress grievances.

* If Travellers find themselves aggrieved, either by an Inn-keeper or a Post-master in France, they should have immediate recourse to the Maire or sous-Prefect of the district; these Magistrates being bound to

Every Post-master is obliged to keep, under the superintendence of the Maire of the district, a Register, in which Travellers have a right to enter their complaints.

From Ostend to Paris, through Lille	192 $\frac{3}{4}$
From Dieppe to Paris, through Rouen	123
From Havre-de-Grace to Paris, through Rouen	164 $\frac{1}{2}$

ROUTE FROM CALAIS, THROUGH AMIENS, TO PARIS.

Posts.

1 $\frac{1}{2}$ *Hautbuisson*—Road good. An extra-half-post is paid on quitting Calais.

1 *Marquise*—Best inn, *Le Cerf*.

1 $\frac{3}{4}$ *Boulogne*—Road paved. When the pavement is not well kept, say to your postillion, "*Allez sur la terre*;" and he will generally take the road on the side of the pavement. *Parker's Hotel d'Angleterre*, and *l'Hotel d' Londres* are good inns.

A Packet is established to sail from Rye to Boulogne every Monday. Price, for each cabin-passenger, one guinea.

2 *Samer*—*The Tête de Bœuf* is a good inn.

1 *Carmont*—Best inn, *Le Renard*.

1 $\frac{1}{2}$ *Montreuil*—The water here is bad. *L'Hotel d' Londres*, and *l'Hotel de l'Europe*, are good inns.

1 $\frac{1}{2}$ *Nampont*

1 *Bernay*

1 *Nouvion*—The country from Calais hither is, generally speaking, open, and thinly peopled.

1 $\frac{1}{2}$ *Abbeville*—A handsome city, seated on the Somme, and supposed to contain 20,000 inhabitants. Best inns, *The Tête de Bœuf*, *l'Hotel d'Angleterre*, *l'Hotel de l'Europe*, and *l'Hotel de France*.

1 $\frac{1}{2}$ *Ailly le Haut-Clocher*

1 $\frac{1}{4}$ *Flixecourt*

1 *Pecquigny*

1 $\frac{1}{2}$ *Amiens*—anciently *Ambianus*. This is a large and handsome city, and a cheap place for permanent residence. The *Cathedral* here (*particularly its nave*) is deemed the most perfect piece of Gothic architecture in France; and the best inns are, *The Post-house*, *l'Hotel du Roi de Prusse*, *l'Hotel de l'Ambrevoir*, and *l'Hotel des Ambassadeurs*. The country from Abbeville hither abounds with corn; and many parts of the road are bordered with fruit trees. An extra-half-post is paid on quitting Amiens.

1 *Hébécourt*

1 *Fleurs*

1 $\frac{1}{2}$ *Bretueil*—*The Hotel de S. Nicolas* here is a tolerably good inn.

1 $\frac{1}{2}$ *Wavigny*

1 *St. Juste**—The road from Boulogne hither is good; and hence to Paris paved and in excellent condition.

2 *Clermont*—*Le point du Jour* is a tolerable inn.

1 $\frac{1}{4}$ *Lingueville*

1 $\frac{1}{2}$ *Chantilly*

1 $\frac{1}{4}$ *Luzarches*

1 $\frac{1}{4}$ *Ecouen*—*The Hotel de Lille* is a very good inn.

1 $\frac{1}{4}$ *St. Denis*

1 Paris—An extra-post is paid, both on entering and on quitting this city. 34 $\frac{1}{2}$ posts.

ROUTE FROM CALAIS, THROUGH BEAUVAIS, TO PARIS.

This road is less hilly than that through Amiens, and in all respects equally good.

13 $\frac{3}{4}$ *Abbeville*—See the preceding route, from Calais through Amiens, to Paris.

2 $\frac{1}{4}$ *Airaines*—*The Post-house* is a good inn; and *Le Lion d'or* appears good.

1 $\frac{1}{4}$ *Camps*

1 $\frac{1}{2}$ *Poix*

1 $\frac{3}{4}$ *Granvilliers*—*L'Hotel d'Angleterre* is the only tolerable inn.

1 $\frac{1}{4}$ *Marseille-sur-Oise*—Best inns, *Le grand Cerf*, and *L'Epée Royale*.

2 $\frac{1}{4}$ *Beauvais*—Best inns, *L'Ecu de France*, *Les trois Fleurs-de-lis*, and *Le Cygne*.

1 $\frac{3}{4}$ *Noailles*

1 $\frac{1}{2}$ *Puiseux*

1 $\frac{1}{4}$ *Beaumont-sur-Oise*—Best inns, *Le Paon*, and *Le grand Cerf*.

1 $\frac{1}{2}$ *Moiselles*

1 $\frac{1}{2}$ *S. Denis*

1 Paris

32 $\frac{1}{2}$ posts.

ROUTE FROM OSTEND TO PARIS, THROUGH LILLE.

2 $\frac{1}{2}$ *Tourout*

1 *Rousselart*

2 *Menin*

2 *Lille*—The inhabitants of this city amount to 65,000 †. *The Citadel* is

* The Post-master has a right to put on an extra-horse from S. Juste to Clermont.

† Lille contains a good School for young Ladies, kept by persons of high respectability; who teach the French, English, German, and Italian languages; together with music, dancing, and every kind of

fancy work, for thirty-five louis-d'ors per annum, board, washing, and all expenses inclusive. They likewise pay great attention to the health of their Pupils, and are celebrated for the cleanliness of their seminary.

one of the strongest in Europe. *The principal Gate, the Theatre, and the Exchange*, merit observation. *L'Hotel de Gand*, near the Diligence Office, is a good inn; so likewise is *L'Hotel de Bourbon*. An extra quarter of a post is paid on quitting Lille.

$1\frac{1}{2}$ *Pont-à-Marcq*

$2\frac{1}{2}$ *Douay*—This town contains a fine *Arsenal*, a *Cannon-Foundry*, and an *Artillery-School*. *The Church, the Hotel de Ville, the Grande Place, and the Ramparts*, deserve notice. *L'Hotel de Versailles* is one of the best inns. An extra quarter of a post is paid on quitting Douay.

$1\frac{3}{4}$ *Bac-Aubencheul*

$1\frac{1}{2}$ *Cambray*—anciently *Camaracum*. *The Citadel*, though old, is a fine one. *The Hotel de Ville* and the *Episcopal Palace* merit attention; as does the *pyramidal Belfry* of the large Church.

$1\frac{1}{2}$ *Bonary*

$1\frac{1}{2}$ *Fins*

2 *Péronne*—This town is seated on the Somme. The best inn here is *The Hotel S. Martin*.

$1\frac{1}{2}$ *Marché-le-Pot*

1 *Fonches*

1 *Roye*

$1\frac{1}{2}$ *Conchy-les-Pots*

1 *Cuvilly*

1 *Gournay-sur-Aronde*

$1\frac{1}{4}$ *Bois-de-Lihns*

$1\frac{1}{2}$ *Pont S. Maxence*

$1\frac{1}{2}$ *Senlis*

1 *La Chapelle-en-Serval*

$1\frac{1}{2}$ *Louvres*

$1\frac{1}{2}$ *Bourget*

$1\frac{1}{2}$ *Paris*

36 $\frac{1}{2}$ posts.

ROUTE FROM DIEPPE TO PARIS,
THROUGH ROUEN.

Dieppe is a handsome town, supposed to contain 20,000 inhabitants. *The large Church of S. Jaques* merits notice; as does *the view from the Cliffs*. The best inns are, *The Hotel de Paris, The Hotel de grande Maison, and The Hotel d'Angleterre*. The master of the last-named inn is an Englishman, by name, Taylor*.

2 *Omonville*—An extra quarter of a post is paid on quitting Dieppe.

* Persons who go from Dieppe to Paris, and are not anxious to see Rouen, may pursue a shorter route, namely, through *Bois-Robert, Pommerevel, Forges, Gour-*

$1\frac{1}{2}$ *Totes*—The inn here is tolerably good.

$1\frac{1}{2}$ *Cambres*

2 *Rouen*—This city, anciently called *Rotomagus*, is supposed to contain 73,000 inhabitants. *The Great Hall of the Palace—the old Castle—the large Church—the cidevant Benedictine Church of S. Ouen, and its Belfry—and the Church belonging to l'Hopital Madelaine*, merit notice. The road between Paris and Rouen presents rich and beautiful scenery. An extra half post is paid on quitting Rouen.

$1\frac{1}{2}$ *Forge-Ferette*

1 *Bourg-Bandouin*

$1\frac{3}{4}$ *Ecois*

2 *Tilliers*

2 *Magny*

$1\frac{1}{2}$ *Bordeau-de-Vigny*

2 *Pontoise*—*The Church of S. Martin* is celebrated for its architecture; and *the Church of S. Mallon* contains a famous Descent from the Cross.

$1\frac{1}{2}$ *Franconville*

$1\frac{1}{2}$ *St. Denis*

1 *Paris*.

22 $\frac{3}{4}$ posts.

ROUTE FROM HAVRE-DE-GRACE TO
PARIS, THROUGH ROUEN AND
S. GERMAIN-EN-LAYE.

Havre, situated at the mouth of the Seine, is a flourishing commercial city, which contains 19,600 inhabitants, and possesses the advantage of a Port accessible during almost every wind: its *Floodgates and Basins*, made by Napoleon, merit notice. The largest inn at Havre is *The Hotel de S. François*; but *The Hotel d'Angleterre* is the cheapest and most comfortable. The usual charge for supper and beds at the latter is four francs a head; and for dinner, at the *table d'hôte*, from two to three francs.

2 *La Botte*—An extra half-post is paid on quitting Havre.

$1\frac{1}{2}$ *Bolbec*

$1\frac{1}{4}$ *Aliquerville*

$1\frac{1}{2}$ *Yvetot*

$2\frac{1}{4}$ *Barentin*

2 *Rouen*

nay, Gisors, Chars, Pontoise, and Franconville. Packets from Dieppe to Brighton sail every evening from the fifteenth of April till the fifteenth of October.

- $1\frac{1}{2}$ *Port S. Ouen*
 2 *Louriers*
 $1\frac{1}{2}$ *Gaillon*
 $1\frac{3}{4}$ *Vernon*
 $1\frac{1}{2}$ *Bonnieres*
 $1\frac{1}{2}$ *Mantes*
 2 *Meulan*
 1 *Trich*
 $1\frac{1}{2}$ *S. Germain-en-Laye*
 $1\frac{1}{2}$ *Nanterre*
 $1\frac{1}{2}$ *Paris.*

27 $\frac{3}{4}$ posts.

Paris (as I have already mentioned), is said to contain three hundred Hotels, many of which are splendidly furnished: some of them, however, may be with more propriety denominated ready-furnished lodging-houses, than Hotels; as they neither provide eatables nor waiters; though the English custom of doing both has lately gained ground: but no Hotel provides fire-wood; which is an expensive article, and can only be purchased reasonably at the wood-yards, where it usually costs from thirty to forty francs a load. The *Rue de la Paix*, the *Place Vendome*, the *Rue de Rivoli*, and the *Rue de Richelieu*, contain the best Hotels; among which are The *Hotel de Londres*, *Place Vendome*, the *Hotel Meurice*, *Rue de Rivoli*, The *Hotel d'Hollande*, *Rue de la Paix*, and The *Hotel de Wagram*, *Rue de la Paix*: but accommodations for a moderate-sized family, in this quarter, usually cost five hundred francs a month; whereas the same accommodations, in the *Faubourg S. Germain*, may be obtained for two-thirds of that sum; and near the *Messageries Royales* for still less*. Ready-furnished apartments may likewise be hired in private houses; and several respectable Parisians take Boarders: but

* The Proprietors of great hotels do not, in general, like to receive Travellers by the day; but, at the *Hotel de Bruxelles*, *Rue de Richelieu*, The *Hotel d'Angleterre*, *Rue Filles S. Thomas*, and The *Hotel d'Montauban*, *Rue Gât-le-Cœur*, this is not the case. The master of the first-named house keeps a good *Table d'Hôte*, at which Ladies may dine without any impropriety: and at all of these hotels families may be supplied with excellent dinners in their own

Families who design to remain some time at Paris, and wish to live with economy there, should rent an unfurnished apartment in the *Faubourg S. Jacques*, hiring furniture of an upholsterer. Persons who travel in a Diligence, may usually procure apartments at the Hotel attached to the Diligence-Office, or some other in the vicinity.

Eatables and wine are good at Paris; and *Restaurateurs* will send plentiful dinners to large families at four or five francs per head, bread, fruit, and wine, not included: but single men are better served by taking their meals at the house of a *Restaurateur*; which is a sort of tavern, where Ladies likewise may dine without the smallest impropriety. Ladies are also in the habit, after dinner, of frequenting the *Cafés*; where tea, coffee, chocolate, capillaire, &c. are served in the morning; and coffee, liqueurs, beer, lemonade, and ices, in the evening. There also are *Cafés* for what is called a *dejeûner froid à la fourchette*; which consists of sausages, cold meat, eggs, and excellent wines; and as the Parisians seldom dine before five or six o'clock, they frequently take these meat breakfasts. Véry is a celebrated *Restaurateur*, and has two houses; one in the *Palais-Royal*, *Galerie de pierre*, and the other in the *Rue de Rivoli*; but persons who dine at either of his houses should take care to order only such a number of portions of each dish as they are likely to eat; every portion being charged separately. The *carte à manger* is given into your hands the moment you enter these taverns, with the price per portion of every dish,

apartments, for four francs a head, with breakfast for two francs a head; with wood, per day, for two francs; and with a saloon, bed-room, and servants' rooms, for about twenty francs a night. For servants' eating, the usual charge is five francs and a half per day.

There is an excellent Hotel at No. 3, *Rue des Petits Augustins*, for very small families, or single persons: it is kept by Mrs. Bel, an English woman.

and a list of the wines and their prices*.

The *Café des Milles Colonnes, sur la place du Palais-Royal*, is celebrated for the excellence of its ices, &c. The *Café-Hardy*, on the *Boulevard des Italiens*, is likewise celebrated for excellent ices, and meat-breakfasts.

A good *Valet-de-Place*, who speaks English, may be hired for five francs a day, he finding himself in every thing.

A Job-Coach, coachman's wages inclusive, usually costs from eighteen to twenty francs per day; and from four hundred and fifty to five hundred francs per month: but, if these carriages be taken a few miles into the country, the coachman expects five francs for himself.

Hackney-Coaches, Chariots, and Cabriolets, are paid for either by the fare, or by time. For a coach, or chariot, the price is thirty sous per fare; the driver having a right to demand a fare whenever ordered to stop; but if he be not ordered to stop, he must drive from one extremity of Paris to the other for the above-mentioned price. The fare by time is two francs for the first hour, thirty sous for every subsequent hour, and fifteen for every half-hour, unless it be from midnight till four in the morning, when the price is doubled: and if the clock strike twelve immediately before the dismissal of a hackney-coach, the coachman has a right to demand ten sous extra. Hackney-Coachmen expect drink-money; though they cannot demand it.

The price in public Carriages which go to Versailles, S. Cloud,

S. Denis, and other environs of Paris is from twenty to forty sous each Passenger. The public carriages which go to Versailles, S. Germain, S. Cloud, and all the western environs of Paris, are stationed at the extremity of the Quay of the Tuileries; and those which go to S. Denis, and the other northern environs, in the *Rue d'Enghien*, or the *Rue de Mably*, near the Gate of S. Denis.

Public Boats go almost every hour of the day to Meudon, S. Cloud, &c.

The average price of prime joints of butchers' meat is from ten to thirteen sous the pound†—of fowls, from thirty-five to forty sous each—of the best bread from five to six sous the pound—and of common table-wine from twenty to twenty-five sous the bottle.

A breakfast *à la fourchette*, usually costs one franc per head; unless tea be required, when the price is three francs; but, in these prices, wine is not included.

A dinner at a *Restaurateur's* may usually be procured for two francs a head, or even less, exclusive of wine.

Corcellet, *Marchand de Comestibles, au Gourmand, Palais-Royal*, sells ortolans, game, poultry, Ham-burgh-beef, Bayonne-hams, Bologna-sausages, Perigord, and other celebrated meat-pies, grocery, Italian, Swiss, and English cheeses, English ale, porter, mustard, tea, Cayenne-pepper, curry-powder, and fish-sauces; wines, liqueurs, with almost every other article of luxury for a table. He likewise sells *ratafias*; but liquors of this kind, whether in France or Italy, are extremely deleterious‡.

after having swallowed it she died, so evidently in consequence of poison, that strong suspicions fell upon her friend; who, to prove her innocence, took the same quantity of Ratafia herself, which she had administered to the deceased, and expired within a few hours.

Impelled by this circumstance, Professor Santi, of Pisa, wrote a beautiful little work, to shew that Ratafia has of late years been made with Italian laurel leaves; the extract from which is a deadly poison.

* The price of ready-furnished apartments, and likewise of provisions, at Paris, is rising rapidly, owing to the great influx of British Travellers.

† The French pound, called *poids de table*, is about fourteen ounces and a half; and the kilogram about thirty-five ounces.

‡ A melancholy proof of this occurred not long since at Pisa. Two Ladies were living together in that city, when one of them complaining of cramp in her stomach, the other gave her a wine-glass of Ratafia, which happened to be in the house. Shortly

Meunier, *Rue de S. Péres*, No. 22, sells foreign wines and liqueurs—Cliquot, *Rue S. André des Arcs*, No. 61, sells good Champagne—and Laforêt, *Rue de Cléry*, No. 5, sells good Bordeaux.

Good chocolate is to be found at Auger's, *Rue neuve des Petits Champs*, No. 91.

Berthellemot, in the *Palais-Royal*, is a good Confectioner.

One of the best shops for Lyon-silks, embroidery, &c., is Nourtier's, *au Page, Rue Vivienne*. French figured silks and satins are from ten to fourteen francs the anne, which is an English ell; Levantines from six to ten francs; and Florence-silks from four to seven francs.

One of the best shops for lace is Le Sueur's, *Rue de Grammont*.

A celebrated shop for embroidery is that of Mademoiselle le Boeuf, *à la Balayeuse, Rue neuve des Petits Champs*; and in the same street is a celebrated shop for corsets, kept by Mademoiselle Picard, at No. 52.

Madame Leroy, *Rue de Richelieu*, and Madame d'Herbault, *Rue neuve S. Augustin*, are celebrated milliners.

M.M. Vernier, *Rue Vivienne*, No. 19, are good woollen-drapers.

M.M. Prarond, *Rue de la Barillerie*, No. 1, sell good silk stockings.

Melinotte, in the *Rue de la Paix*, is an excellent Ladies' Shoemaker; and charges, whether for silk or leather shoes, six francs the pair; for thin boots, from twelve to fifteen francs; and for thick boots lined with fur, twenty-four francs: Ladies' shoes and boots ready-made, may, in other shops, be purchased cheaper; and excellent men's shoes and boots, together with Ladies' shoes, called *Piquées* (and calculated to resist the chill of brick floors, may likewise be met with at Paris*.

Halligner, No. 41, *Rue Neuve des*

Mathurins, is a good coachmaker, and repairs English carriages remarkably well.

The highest price usually given to music and dancing masters is six francs a lesson.

Galignani, Librarian, *Rue Vivienne*, No. 18, sells English books; and publishes an English newspaper every morning, Sundays excepted; the price per month, being nine francs; per quarter, twenty-four francs; per half-year, forty-four francs; and per year, eighty-four francs. For one extra franc per quarter the paper is franked throughout France; and for two extra-francs throughout Italy, Switzerland, and Germany. Subscriptions are received by every Bookseller and Director of the Post-Offices throughout France, Italy, Switzerland and Germany; they must, however, be paid in advance.

Monsieur Sensier, No. 247, *Rue S. Denis*, is a Notary-public, who understands English, and transacts business for the British nation.

Persons who require medical aid would find a skilful Practitioner in Mr. Tupper, Surgeon, *Rue de la Paix*.

Neret and Co. Apothecaries and Chemists, No. 309, *Rue S. Honoré*, sell English medicines, and prepare prescriptions in the English manner. English medicines may also be procured of Fortin, Apothecary, *Rue de la Paix*†.

Baudouin, *Rue Lepelletier*, No. 2—Darrac, *Rue neuve S. Eustache*, No. 7—and Poussin, *Rue de la Verrerie*, No. 54, are good Upholsterers.

The prices at the Opera, or *Académie Royale de Musique*, are as follow: Balcony, each person, ten francs—First row of boxes, seven francs and fifty centimes—Second row of boxes, six francs—Third row, four francs—Fourth row, three

* These *Piquées* are made sufficiently large to be worn over other shoes, and lined with calico wadding, or cotton, quilted

into thin white satin.

† English patent medicines are sold at No. 19, *Rue Vivienne*.

francs and sixty centimes—parquet, three francs and sixty centimes*.

The prices at the Theatre Français are: Balcony, and first row of boxes, each person six francs and sixty centimes—First galleries, and second row of boxes, four francs, and forty centimes—*Parterre*, two francs, and twenty centimes.

The *Messageries Royales*, or Diligence-Office, is in the *Rue Notre-Dame des Victoires*, No. 22: and from this office Diligences go periodically to every town in France situated on the great roads.

The Offices of the *Coche d'eau de Haute Seine* are situated on the *Quai-Dauphin*, *Ile S. Louis*, No. 6—*Port S. Paul*, No. 8—and *Rue de Bretonvilliers*, No. 1.

Voituriers, returning from Paris to Switzerland and Italy, may frequently be met with at the *Hôtel de Toulouse*, *Rue Git-le-Cœur*, No. 6, near the *Pont S. Michel*; and at the *Hôtel de Montauban*, in the same street; and persons going to Switzerland, or Italy, would of course be able to make a better bargain with these men, than with a French Voiturin.

The Voituriers belonging to Dejean, and those belonging to Emery, may be heard of at the *Hôtel de Toulouse*; and their prices usually are as follow:

For each passenger from London to Geneva, dinner, supper, and beds inclusive, twenty Louis-d'ors—From London to Florence, thirty-six Louis-d'ors—From Paris to Florence, twenty-six Louis-d'ors—and from Paris to Milan, twenty-two Louis-d'ors.

The expense of breakfasts, and the gratuities to servants at inns, are paid by the passengers.

Each Passenger is allowed a cwt. of luggage.

GENERAL POST-OFFICE.

The office where letters are franked, is opened at seven in the morning,

during summer, and eight during winter. Letters for foreign Countries must be franked before noon; and letters for France put into the post before two.

The *Poste-Restante* is open from eight in the morning till seven in the evening.

Letters from Great-Britain arrive late on Mondays, and are delivered on Tuesdays; they likewise arrive on Thursdays.

Letters for Great Britain go on Mondays, Wednesdays, Thursdays, and Saturdays, and *must be franked to Dover*.

Letters for the hereditary dominions of the Emperor of Austria, and likewise for Austrian Italy, go on Mondays, Wednesdays, Fridays, and Saturdays, and must be franked.

Letters for Spain and Portugal go on Tuesdays and Saturdays, and *must be franked*.

Letters for Switzerland go on Mondays, Wednesdays, Fridays, and Saturdays, via Basle; on Mondays, Wednesdays, and Fridays, via Porrentruy; and on Tuesdays, Thursdays, and Saturdays, to Geneva, Lausanne, the Valais, &c., and *must be franked*.

Letters go daily, *without being franked*, to the Netherlands, Prussia, all the German States not belonging to the Emperor of Austria, Denmark, Sweden, Russia, and Poland; on Tuesdays, Thursdays, and Saturdays, to the kingdom of Sardinia; and on Mondays, Wednesdays, and Saturdays, to Nice.

Letters for Parma and Piacenza go on Tuesdays, Thursdays, and Saturdays, and *must be franked*; and letters for southern Italy go on the same days, *without being franked*.

Letters and parcels of particular consequence are ensured, on the payment of double postage. Money likewise may be conveyed with safety per post, on the payment of five per cent.

* Operas are represented only three times a week, namely, on Sundays, Tuesdays, and Fridays.

All letters delivered from the General Post-Office at Paris are charged according to their weight; and a single letter from Great Britain usually costs about fourteen sous.

PETITE-POSTE.

The *Petite-Poste* bags are to be found in the *Rue des Mauvaises-Paroles*, No. 12—the *Rue des Ballets S. Antoine*, No. 1—the *Rue du Grand-Chantier*, No. 7—the *Rue Beauregard*, No. 11—the *Rue Neuve-du-Luxembourg*, No. 3—the *Rue de Verneuil*, No. 20—the *Rue de Condé*, No. 8—and the *Rue des Fossés-Saint-Victor*, No. 35. The postage, per letter, is three sous in Paris, and four sous in the environs; and the letters are taken out of the bags, and distributed every two hours*.

ROUTE FROM PARIS TO GENEVA
THROUGH FONTAINEBLEAU AND
DIJON.

- 1 *Villejuif*
- $1\frac{1}{4}$ *Fromenteau*
- $1\frac{1}{2}$ *Essonne*
- $1\frac{1}{4}$ *Ponthierry*
- 1 *Chailly*
- $1\frac{1}{4}$ *Fontainebleau*
- $1\frac{1}{2}$ *Moret*
- $1\frac{1}{2}$ *Fossard*
- 1 *Villeneuve-la-Cuyard*
- $1\frac{1}{2}$ *Pont-sur-Yonne*
- $1\frac{1}{2}$ Sens—A third horse, for the six winter months, both going and returning.
- $1\frac{3}{4}$ *Villeneuve-sur-Yonne*
- 1 *Villevallicr*
- 1 *Joigny*
- $1\frac{1}{2}$ *Bassou*
- 2 Auxerre—A third horse, for the six winter months, both going and returning. An extra quarter of a post is paid on quitting Auxerre.
- 1 *St. Bris*—A third horse, for the six winter months, both going and returning.
- 2 *Fermanton*
- $2\frac{1}{4}$ *Lucy-le-Bois*—A third horse, for the six winter months, both going and returning.
- 1 *Avallon*
- 2 Rouvray—A third horse, all the year, from Avallon to Rouvray; and vice versâ, during the six winter months.
- 2 *Maison-neuve*—A third horse all the

year from Maison-neuve to Rouvray: but not from Rouvray to Maison-neuve.

2 *Vitteaux*

$1\frac{1}{4}$ *La Chaleur*—A third horse all the year from Vitteaux hither, but not returning.

$1\frac{1}{2}$ *Pont-de-Pany*—A third horse all the year from this place to La Chaleur, but not returning.

$2\frac{1}{2}$ Dijon—An extra quarter of a post is paid on quitting this city.

2 *Gentils*

$1\frac{1}{4}$ *Auxonne*—A third horse, for the six winter months, both going and returning.

2 *Dole*

$2\frac{1}{2}$ *Mont-sous-Vaudrey*—A third horse, throughout the year, both going and returning.

 $2\frac{1}{4}$ *Poligny*

$1\frac{1}{2}$ *Montrond*—A third horse, throughout the year, going, but not returning.

 $1\frac{1}{2}$ *Champagnole*

$1\frac{1}{2}$ *Maison-neuve (Jura)*—A third horse all the year, both going and returning.

$1\frac{1}{2}$ *S. Laurent (Jura)*—A third horse all the year, both going and returning: a fourth horse going, but not returning.

$1\frac{1}{2}$ *Morez*—A third horse all the year, both going and returning.

$1\frac{1}{2}$ *Les Rousses*—A third and fourth horse all the year going, but not returning.

 $1\frac{3}{4}$ *La Vattay*

2 *Gex*—This is the last French post. A third and fourth horse all the year from Gex to La Vattay; but not returning.

2 Genève—A third horse throughout the year from Geneva to Gex, but not returning.

$64\frac{3}{4}$ The price of post-horses between Geneva and Gex is the same as in France†.

The road through Dijon and Poligny to Geneva having been already described, I shall add nothing further on the subject except this, that Travellers ought not to attempt passing the Jura during winter, nor very early in the spring, lest their progress should be impeded by snow.

ROUTE FROM LYONS TO GENEVA,
BY CERDON AND S. GERMAIN-DE-
JOUX. $1\frac{1}{2}$ *Mirabel*1 *Montluel*

† See, under APPENDIX, SWITZERLAND, the continuation of this route, from Geneva, by the Simplon, to Milan.

* Washerwomen at Paris charge nearly the same price as in London; but persons who reside in the provincial towns of France may get their linen washed very reasonably.

- $1\frac{3}{4}$ *Meaumeux*
 $1\frac{1}{2}$ *S. Denis*—Best inn, *Le Lion d'Or*.
 1 *S. Jean-le-Vieux*
 $1\frac{1}{2}$ *Cerdon*
 $1\frac{1}{2}$ *S. Martin-du-Fresne*
 1 *Nantua*
 $1\frac{1}{2}$ *S. Germain-de-Joux*
 1 *Châtillon*
 $1\frac{1}{2}$ *Avanchy*
 $1\frac{1}{2}$ *Conlonges*
 2 *S. Genix*
 1 *Genève*.

19 $\frac{3}{4}$ posts.

ROUTE FROM PARIS, THROUGH LYONS, TO CHAMBERY.

- 29 $\frac{3}{4}$ *Rougray*—See the route from Paris to Geneva, through Dijon.
 1 *Roche-en-Berny*
 $1\frac{1}{2}$ *Saulieu*—A third horse for the six winter months, both going and returning.
 $1\frac{1}{4}$ *Pierre-Ecrite*—A third horse all the year, both going and returning.
 $1\frac{1}{2}$ *Chissey*—A third horse all the year from Chissey to Pierre-Ecrite; but not returning.
 $2\frac{1}{2}$ *Autun*—This town contains about 9,000 inhabitants; and is adorned with two gates, *The Porte d'Arroux*, and *The Porte S. André*, both of which merit notice. Autun was anciently called *Augustodunum*. Here are several inns, but *L'Hotel de la Poste* is that most frequented.
 2 *S. Emilian*—A third horse all the year from Autun to S. Emilian; and vice versa for the six winter months. A high and steep hill. Country beautiful.
 $1\frac{1}{2}$ *S. Leger*—A third horse all the year from S. Leger to S. Emilian; but not returning.
 1 *Bourguenif*—A third horse all the year, both going and returning.
 $1\frac{1}{2}$ *Chalons-sur-Saône*—called, by Cæsar, *Cabillonum*. This city, situated at the mouth of the Central Canal, which unites the Saône and the Loire, contains 12,000 inhabitants, and was considerably embellished by Napoleon: its Quay is handsome; and *Les trois Faisans* is a very good hotel. *The Hotel de Parc*, and the *Hotel de l'Europe*, are likewise good inns. A *Coche d'eau* sets out daily from Chalons for Lyons.

- 2 *Sencey*
 $1\frac{1}{2}$ *Tournus*—A third horse both going and returning, for the six winter months. Inn, *Le Sauvage*, and good.

- 2 *S. Albin*
 2 *Mâcon*—This city, anciently called *Mutisco*, contains 11,000 inhabitants; and is adorned with a fine Bridge, and a beautiful Quay, from which the Alps are discoverable. The wine of Mâcon is particularly celebrated; and *L'Hotel de l'Europe* is an excellent inn.

- 2 *Maison-Blanche*
 $1\frac{3}{4}$ *S. Georges de Rognains*
 $1\frac{3}{4}$ *S. Georges-à-Anse*
 $1\frac{1}{2}$ *Limone*—A third and fourth horse all the year going, but not returning.
 $1\frac{1}{2}$ *Lyons*—A third and fourth horse all the year from Lyons to Limonest; but not from Limonest to Lyons. This city, anciently called *Lugdunum*, said to contain 100,000 inhabitants, and, in point of riches, the second city of France, is watered by the rivers Rhône and Saône, (anciently the *Rhodanus* and *Arar*,) and surrounded by a beautiful country. Lyons was considerably embellished by Napoleon, to whom it owes its fine iron bridge. *The Museum* contains celebrated Drawings, by Poussin; (the subject of which is the seven sacraments;) together with several paintings, among which are the last Supper, by Philippe de Champaigne—an Allegory, by Rubens—a fine Teniers—a wild boar Hunt, by Sneyders—and the Resurrection, by Le Brun. Here likewise are several antiquities; namely, three fine Mosaic Pavements, (one represents Chariot-races in a Circus,)—the Table on which is engraved the speech made by the Emperor Claudius Cæsar in favour of Lyons—the Fragment of a Horse's leg—sacrificial Vases, &c., which seem to have belonged to a temple of Isis—ancient Lamps—Lares—and ancient Armour—all found near the city. *The Hotel de Ville*, *the public Library*, and *the Shops*, merit notice; the Theatre is spacious and handsome, and the Quay of the Rhône magnificent. The best inns at Lyons are *l'Hotel de l'Europe*, *l'Hotel de Provence*, and *l'Hotel du Parc**. A Diligence

* This is a cheap place for permanent residence: but persons who wish to live economically, either here, or in any other provincial town of France, should lodge and board in a private house with a respectable French Family. Board and lodging for one person seldom costs more than thirty pounds sterling per annum.

House-rent in these towns is cheap; as a comfortable family-residence may sometimes be procured for twenty-five or thirty pounds per annum. Mutton and beef are cheap; the former being from three to five pence English, the pound; the latter somewhat less. Bread is cheap. Fowls and ducks are about two shillings,

goes daily in four days and a half during summer, and in four days during winter, from this city to Turin. A Diligence goes daily to Marseilles; and a *Coche d'eau* three times a week to Avignon.

The road from Ronvray to Lyons is, generally speaking, good. An extra half-post is paid on entering, and a post on quitting Lyons.

1½ *Bron*—A third horse all the year going, but not returning.

1 *S. Laurent-des Mâres*

1½ *La Verpilliere*—This village contains a tolerable inn.

1½ *Bourgoin*—A fine road from Bron hither.

2 *La Tour-du-Pin*—This town is seated on the Bourbre.

1 *Gaz*—Immediately beyond La Tour-du-Pin, on the right, lies the route to Grenoble.

1½ *Pont-de-Beauvoisin*—Frontier of France*. At Guingette, between Gaz and Pont-de-Beauvoisin, the Rhône, the mountains of Bugey, La Chartreuse, and Savoy, are all discoverable. Pont-de-Beauvoisin is situated on the Guieres.

2 *Echelles*—A third horse all the year, both going and returning. The Guieres, a torrent over which a fine bridge has been thrown, forms the boundary between France and Savoy; and about six miles from this bridge is the once terrific passage of La Chaille: but the present road being bordered with a dwarf wall, every appearance of danger has vanished.

Echelles is seated on the Guieres, whose waters are here seen issuing impetuously from the mountains of La Chartreuse: and about five hundred paces beyond Echelles commences the celebrated *Chemin de la Grotte*, made by Charles Emmanuel, second Duke of Savoy; and so wonderfully improved by the Emperor Napoleon, as to be at this moment one of the safest and most magnificent roads in Europe.

1½ *S. Thibault-de-Coux*—A third and fourth horse all the year, both going and returning.

Between the *Chemin de la Grotte* and S. Thibault-de-Coux the road traverses a lofty mountain; and

near S. Thibault-de-Coux, at a short distance from the road, is a fine cascade, formed by a stream of limpid water, which falls perpendicularly from the height of an hundred and twenty feet.

1½ *Chambery*—A third horse all the year, both going and returning†.

74 posts.

Chambery, the capital of Savoy, is pleasantly situated in a fertile valley watered by the rivulets Albano and Leisse; and contains about 10,000 inhabitants. The *Academy des Beaux Arts*, and the *Promenade*, merit notice; and the heights which surround this little city are covered with vineyards, pasturages, and forests of firs. Inn, *La Poste*, and very comfortable.

ROUTE FROM PARIS TO LYONS, THROUGH NEVERS AND MOULINS.

8¼ *Fontainebleau*—See the route from Paris to Geneva, through Dijon.

An extra quarter of a post is paid on quitting Fontainebleau every way, the Moret-road excepted.

2 *Nemours*—This little town is well-placed, well-built, and watered by the river Loing, and the Canal of Briare. The new bridge is handsome, and the inns are tolerably good.

1½ *La Croisiere*

1 *Fontenay*

1 *Puis-la-Lande*

1 *Montargis*

1½ *La Commodité*

1 *Nogent-sur-Vernisson*

1½ *Bussiere*

1½ *Briare*—This town has given its name to the Canal which forms a communication between the rivers Seine and Loire; the latter of which is seen, covered with vessels, from the hill above Briare.

2 *Neuvy-sur-Loire*

1¾ *Cosne*

1¾ *Pouilly*

1½ *La Charité*—pleasantly situated on the Loire.

1½ *Pougues*—Here are mineral waters.

1½ *Nevers*—This city (anciently *Nivernum*) is seated at the confluence of

English, the couple; and turkies from two to three shillings each: game also is cheap and plentiful.

* Here, Travellers have to encounter a French Frontier Custom-house on one side of the Bridge, and a Savoyard Frontier Custom-house on the other; the latter, however, is not much to be dreaded: but the Inn, under the same roof with the French Custom-house, is a dangerous sleep-

ing-place; the bed-rooms being so situated that all the beds are damp. There is a better Inn near the French Custom-house; and at Echelles, only two posts distant, the post house affords good accommodations.

† See, under APPENDIX, ITALY, the continuation of this Route, from Chambery, by the Mont-Cenis, to Turin.

the Nievre and the Loire, over the latter of which rivers there is a fine bridge. *The Palace of the Dukes of Nevers* is deemed a beautiful specimen of Gothic architecture. *The choir of the great Church* merits notice. Principal inns, *L'Hôtel Royal*, and *L'Hôtel du Lion dor.*

$1\frac{1}{2}$ *Magny*

$1\frac{1}{2}$ *S. Pierre-le-Moutier*

$1\frac{1}{4}$ *S. Imbert*

$1\frac{1}{2}$ *Villeneuve*

$1\frac{1}{2}$ *Moulins*—This town, situated on the Allier, is embellished by a magnificent Bridge; and contains the *Mausoleum of Montmorency*, who was beheaded under Louis XIII. It is deemed a fine piece of sculpture, and stands in the *Colège Royal*. In the environs of Bressol, a village near Moulins, there is a considerable quantity of petrified wood.

2 *Bessay*

2 *Varennes*—About noon the famous mountains, called *Puis de Dôme* and *Mont d'or*, are discoverable from this town.

$1\frac{1}{2}$ *S. Gérard*—The inn here is a good one.

$1\frac{1}{4}$ *La Palisse*

$1\frac{1}{4}$ *Droiturier*

1 *S. Martin*—A very high situation. The road near this town exhibits fine landscapes.

1 *La Pacaudière*

$1\frac{1}{2}$ *S. Germain l'Épinasse*

$1\frac{1}{2}$ *Roanne*—Hence to Lyons the road is very hilly. At Roanne the Loire becomes navigable. Best inns, *L'Hotel de Flandres*, and *L'Hotel du Renard*.

1 *L'Hopital*

1 *S. Symphorien*

$1\frac{1}{2}$ *Pain-Bouchain*

$1\frac{1}{2}$ *Tarare*—Peasants usually keep oxen at the foot of the mountain of Tarare, to aid carriages in ascending. Fine views of the Alps between Tarare and Lyons.

$1\frac{1}{2}$ *Arnas*

2 *Salvigny*

$1\frac{3}{4}$ *Lyons**

$61\frac{1}{2}$ posts.

ROUTE FROM LYONS, THROUGH AVIGNON AND AIX, TO NICE.

1 *S. Fons*

1 *S. Symphorien d'Ozon*—A third and fourth horse all the year, both going and returning.

$1\frac{1}{2}$ *Vienne*—A third and fourth horse all the year, both going and returning. An extra quarter of a post is paid on entering, and on quitting Vienne. This city contains several antiquities; among which are an *Amphitheatre* almost entire; the ruins of a *triumphal Arch*, erected in honour of Augustus, and a *Temple* adorned with columns thirty feet in height.

The wine called *Côte-rotie*, is made near Vienne.

2 *Auberive*—A third horse all the year, both going and returning.

1 *Péage de Roussillon*—A third horse for the six winter months, both going and returning.

$1\frac{1}{2}$ *S. Rambert*

$1\frac{1}{2}$ *S. Vallier*—This town, seated at the confluence of the Galaure and the Rhone, contains a good inn.

$1\frac{3}{4}$ *Tuin*—celebrated for red and white wine, called *Hermitage*.

$2\frac{1}{2}$ *Valence*—A third horse for the six winter months, both going and returning.

Valence, called *Valentia* by the Romans, contains a University, and an edifice, now made into a Church, which is supposed to have been originally built by the Romans. Pius VI. died here. Best inn, *The Post-House*.

$1\frac{1}{2}$ *La Paillasse*

$1\frac{1}{2}$ *Loriot*

$1\frac{1}{2}$ *Derbières*

$1\frac{1}{2}$ *Montelimart*—The *Post-house* here is one of the best provincial inns on the Continent.

2 *Donzère*—A third horse all the year, both going and returning. This town contains a good inn; and the wines of the neighbourhood are excellent.

2 *La Palud*—A third horse throughout the year from La Palud to Donzère.

and returning.—From S. Symphorien to Pain-Bouchain a third horse all the year, going, but not returning.—From Tarare to Pain-Bouchain a third horse all the year going, but not returning.—From Arnas to Salvigny a third horse all the year, both going and returning.

† Pontius Pilate, after having been deprived of the office of Procurator of Judea, on account of his malpractices, and banished to Vienne, died there, by his own hands.

* From La Palisse to S. Gérard a third horse all the year going, but not returning.—From La Palisse to Droiturier a third horse all the year going, but not returning.—From Droiturier to S. Martin a third horse all the year, both going and returning.—From Pacaudière to S. Martin a third horse all the year, going, but not returning.—From Pacaudière to S. Germain a third horse all the year, both going and returning.—From Roanne to S. Symphorien a third horse all the year, both going

$1\frac{1}{2}$ *Mornas*—A third horse, throughout the year, both going and returning.

$1\frac{1}{2}$ *Orange*—remarkable for a *triumphal Arch*, erected in honour of Marius and Catulus, and almost entire.

2 *Sorgues*—A third horse, throughout the year, both going and returning.

$1\frac{1}{2}$ *Avignon*—This city, seated on the left bank of the Rhone, and built in the Italian style, was anciently called *Avenio*; it contains 23,000 inhabitants, and a considerable number of handsome edifices; the most striking of which is the *Cathedral*. The *ci-devant Church of the Cordeliers* contains the Tomb of Laura. The *Hotel d'Europe* is one of the best inns France can boast; and The *Hotel de Petrarque et Laura*, between Avignon and Vaucluse, is celebrated by Travellers for its dinners, consisting of excellent trout and other fish.

The Fountain of Vaucluse is within a few miles of Avignon.

$2\frac{1}{4}$ *S. Andiol*—Between this place and Avignon a fine wooden bridge has been lately thrown over the Durance, anciently *Druentia*; a rapid river, which Travellers were formerly compelled to cross in a ferry, sometimes at the risk of their lives.

$1\frac{1}{4}$ *Orgon*—The inn here is good.

2 *Pont-Royal*—The country, from S. Andiol hither, is, generally speaking, flat and uninteresting.

2 *S. Canat*

2 *Aix*—A third horse, throughout the year, both going and returning. The two last stages are hilly.

Aix, anciently called *Aqua-Sextia*, and the capital of Provence, stands in a spacious plain, watered by the Arc, is handsomely built in the Italian style, and contains 23,700 inhabitants. The mineral Waters and hot Baths here, have long been celebrated. The *Cathedral* merits notice; as that part called *La Rotondo*, is adorned with columns which once belonged to a Temple of Vesta; and the *College-Chapel* is embellished with an Annunciation, and a Visitation, by Puget.

This is a cheap town for permanent residence: its best inns are, *L'Hotel du Cours*, *L'Hotel des Princes*, and *La Mule Blanche*. An extra half-post is paid on quitting Aix.

$1\frac{3}{4}$ *Bannettes*

$1\frac{1}{2}$ *La Grande Pugère*

$2\frac{1}{2}$ *Tourves*—A third horse all the year, both going and returning. Between La Grande-Pugère and Tourves there is a steep hill; and the whole road from Aix to the last-named Post is at times rough and rotten.

$1\frac{1}{2}$ *Brignolles*—This town is pleasantly situated between the rivers Carancin and Issole. A third horse, during the six winter months, both to go and return.

$1\frac{3}{4}$ *Flassans*—A third horse all the year, both going and returning.

1 *Luc*—A third horse all the year, both going and returning. The road from Brignolles hither is good. The country abounds with olives, vineyards, and corn.

$1\frac{3}{4}$ *Vidauban*

$1\frac{1}{4}$ *Muy*—A third horse all the year, both going and returning.

2 *Frejus*—A third horse all the year, both going and returning.

Frejus, called by the Romans *Forum Julii*, still exhibits vestiges of its ancient splendour: namely, one *Arch of the Port* made by Cæsar, and the ruins of an *Aqueduct*, &c.: but what must always render this town memorable is, that Napoleon landed here, on his return from Egypt; embarked here, when banished to Elba; and landed again, not far hence, after quitting that Island.

The country round Frejus is magnificently wooded.

2 *Lestrelles*—A third horse all the year, both going and returning. The mountains from which the last-mentioned Post derives its name may almost vie in height with the Alps; and are richly clothed with myrtles, arbuti, and a great variety of other flowering shrubs. These mountains exhibit beautiful scenery.

3 *Cannes*—A third horse all the year, both going and returning. This is the precise spot where Napoleon landed in 1815.

2 *Antibes*—A third horse all the year, both going and returning.

Antibes, anciently called *Antipolis*, and celebrated for the elegance of its *Port*, which is adorned with circular arcades, somewhat in the style of the ancient Port of Ostia, likewise contains Ruins of an *Amphitheatre*.

4* A third horse all the year.

66 $\frac{1}{4}$ posts.

* The distance, according to the French Post-book, is four posts from Antibes to Nice; but the Italian Post-books call it

only 2 $\frac{1}{2}$ posts. — See, under APPENDIX, ITALY, the continuation of this Route from Nice to Genoa.

The country between Antibes and Nice is an extensive plain near the Mediterranean sea, embellished with hedges of pomegranates, myrtles, and aloes; and watered by the Var, which divides France from the dominions of the King of Sardinia. Travellers going to Nice were formerly obliged to ford the Var, an operation which was always unpleasant, and often dangerous; but a long wooden bridge is now thrown over that torrent.

ROUTE FROM LYONS TO AVIGNON,
BY WATER*.

Families who wish to descend the Rhone from Lyons to Avignon, may either take the *Coche d'eau* to themselves for ten Louis d'ors, or perhaps less, the expense of putting a carriage on board, and disembarking it at Avignon inclusive; or they may, for the same price, hire a private boat. We pursued the latter plan; and, quitting Lyons about noon, arrived before six in the evening at *Cordreuil*; where we slept. The views on each side of the river, between Lyons and Cordreuil, are beautiful. The second day we left the last-named place about nine in the morning, and were presented with views even finer than on the preceding day. A magnificent chain of lofty rocks clothed with vineyards, and crowned with ruins of ancient castles, formed the great features of the landscape; while, here and there, a small village, at the water's edge, and sometimes a large town in a valley between the hills, added to the richness of the scenery. Deserted Chateaux, and Convents, placed on the pinnacles of craggy rocks, presented themselves at every turn of the river; while the rocks frequently appeared in such wild and extraordinary shapes, that one might easily have mistaken them for castles with giants striding on their battlements. No words, however, can do justice to this scenery; which is rendered doubly beautiful by the

immense breadth, peculiar clearness, and great rapidity of the Rhone. About four o'clock we arrived at *Valence*; which commands a distant view of the Alps, and stands directly opposite to a picturesque rock, crowned by the remains of a castle. We slept at the Post-House, a tolerably good inn, though too far from the water. The third day we quitted Valence at nine in the morning; and found the rocks increase in magnitude, and the prospect of the Alps grow more and more sublime as we proceeded. Early in the afternoon we came in sight of the *Pont S. Esprit*; and passed under the middle arch, without experiencing, in consequence, any disagreeable sensation. This celebrated bridge, three thousand feet in length, is built with consummate skill and beautiful simplicity.

The inn at *S. Esprit* is good. The fourth day we left this town at eight in the morning, and arrived at *Avignon* about twelve. There are two castles, opposite to each other, not far from the Pont S. Esprit, which form a picturesque view. On approaching Avignon we found the country flat, and the prospects less pleasing than before.

ROUTE FROM AVIGNON TO NISMES
AND MONTPELLIER.

- 2 $\frac{1}{4}$ *La Bègude de Saze*—A third horse all the year, both going and returning.
- 2 $\frac{1}{2}$ *La Foua*—A third horse all the year, both going and returning.
- 1 $\frac{1}{2}$ *S. Gervasy*—A third horse all the year, both going and returning.
- 1 $\frac{1}{4}$ *Nismes*—This city, anciently called *Nemausus*, and said to contain 40,000 inhabitants, is adorned with handsome modern buildings; but more particularly worth seeing on account of its *Amphitheatre*, and several other monuments of antiquity; one of which, called *La Maison Quarrée*, and supposed to have been a Corinthian Temple, erected by the people of Nismes about the year of Rome 754, in

* The road from Lyons to Avignon and Marseilles being frequently in bad condi-

tion, it is advisable for Travellers to go down the Rhone, if possible:

honour of Caius and Lucius, sons of Agrippa, is in high preservation. Here, likewise, are remains of an ancient *Pharos*. Best inns, *Le Louvre*, and *Le Luxembourg*.

The Fountain of Nismes has long been celebrated; and the *Pont-de-Garde*, a Roman Aqueduct, (attributed to Agrippa), 174 Paris feet in height, and 728 in length, is not quite four leagues distant from this city, and well worth notice.

13¼ *Uchau*—An extra quarter of a post is paid from Nismes hither.

1¾ *Lunel*—celebrated for its wines.

1½ *Colombières*

1¾ *Montpellier*—This town, anciently called *Agathopolis*, and supposed to contain 33,000 inhabitants, has long been famed for its climate; which, though unfavourable to weak lungs, is in other respects salubrious. Rain seldom falls here: snow and fogs are equally uncommon; but the *marin*, or sea-wind, produces damp: and the *vent de bise*, which continually visits Montpellier, is of all winds the most piercing*. The principal hotels are *Le Cheval Blanc*, *L'Hotel du Midi*, *Le Petit Paris*, and *Le Luxembourg*: but persons who purpose to reside any length of time at Montpellier should hire a ready-furnished apartment, and have their dinner from a *Traiteur*. Here are a *Theatre*, an *Aqueduct*, and several pleasant promenades. Montpellier and Grasse are famous for the best perfumes in France.

The Mason-Spider is an extraordinary insect, which Naturalists report to be found only near Montpellier.

—
14¼ posts.

ROUTE FROM AIX TO MARSEILLES AND TOULON.

2 *Le Grand-Pin*—An extra quarter of a post is paid on quitting Aix. A third horse all the year, both going and returning.

2 *Marseille*—Between Le Grand-Pin and Marseilles, and about half a league from the latter, is one of the finest views in France.

Marseilles, anciently called *Masilia*, and one of the largest and safest Ports of the Mediterranean, is supposed to contain 111,150 inhabit-

ants. *The Cathedral*, a very ancient edifice, is adorned with the works of Puget: and *La Consigne* contains a celebrated representation of the Plague, by the same master. *The Arsenal* merits notice. *The Theatre* is one of the handsomest in France; and the *Lazzaretto* one of the finest in Europe. The principal inns are *L'Hotel des Ambassadeurs*, *Rue Beauveau*; *La Croix de Malte*, *Rue des Pucelles*; *L'Hotel des Empereurs*, *Rue Suffren*; *L'Hotel d'Europe*, *Rue de Pavillon*; *L'Hotel d'Franklin*, *Rue Beauveau*; *L'Hotel de Pologne*, *Rue Thyar*; and *L'Hotel des Princes*, *Rue Canebière*. The Quay, and the environs of Marseilles are beautiful; but this town, during summer, is much infested by mosquitoes. An extra half-post is paid on quitting Marseilles.

2 *Anbagne*

1½ *Cujes*

2 *Beausset*—A third horse all the year, both going and returning.

2 *Toulon*—A third horse, during the six winter-months, from Toulon to — Beausset, but not returning.

11½ posts.

Toulon is supposed to contain 26,000 inhabitants. *The Ports*, the *Marine-Arsenal*, the *Hôtel de Ville*, adorned with two colossal Caryatides, by Puget, a *ceiling* in the house he once occupied, representing the Fates, the *Military-Arsenal*, the *Lazzaretto*, and the *Cathedral*, are the objects best worth notice in this city.

Near Toulon is the small town of *Hyères*, opposite to some Islands of the same name (anciently called the *Stæchales*), and about one league distant from the Sea. This town is so much and so justly celebrated for the excellence of its climate during winter, that Valetudinarians are sent hither from all parts of France; but during the summer months it is particularly unwholesome. Oranges, lemons, and pomegranates, grow most luxuriantly at Hyères in the natural ground; and sugar canes are

* The *vent de bise* prevails so much, in all the southern part of France, as to render the climate prejudicial to consumptive persons: and beside this objection to the above-mentioned country, there is another,

of almost equal magnitude, namely, the natives still retain the character given them by Horace:

"*Notisq̃ue rebus infidells Allobrogi*."

said to do so likewise, when properly cultivated.

ROUTE FROM PARIS TO BORDEAUX AND BAYONNE.

- 1½ *Croix de Bernis*
- 1 *Lonjumeau*
- 1½ *Arpajon*
- 1½ *Estréechy*
- 1 *Etampes*
- 1 *Montdesir*
- 1½ *Angerville*
- 1½ *Toury*
- 1½ *Artenay*
- 1 *Chevilly*
- 1½ *Orléans*—This city (anciently *Aureliani*) contains about 40,000 inhabitants*. *The great Church* merits observation, and the environs are delightful. The *Fauxbourg d'Olivet* communicates with the city by a *Bridge* which is much celebrated. Orléans is embellished with a University, an Academy of Sciences, and a public Library. The *Hotel de Ville* contains a portrait of the Maid of Orléans. An extra half-post is paid on quitting Orléans, and on entering, by the way of Ferté S. Aubin.
- 2½ *Ferté S. Aubin*
- 2 *Motte-Benuron*
- 1 *Nouan*
- 2 *Salbris*
- 1½ *La Loge*
- 2 *Vierzon*—A small, but ancient town.
- 1½ *Massay*
- 2 *Valan*
- 1½ *Epine-Fanveau*
- 2 *Chateauroux*—This town is situated in an extensive and beautiful plain. Best inn, *S. Catherine*.
- 2 *Lottier*
- 1½ *Argenton*
- 2 *Fay*
- 2½ *Ville-au-Brun*
- 2½ *Monterol*
- 2 *Chanteloube*
- 2 *Maisen-rouge*
- 1½ *Limoges*—This city (anciently called *Lemovices*) contains 20,000 inhabitants. *The ci-devant Abbey of S. Martial* is interesting on account of its antiquity. Best inn, *L'Hotel de Perigord*. An extra quarter of a post is paid on quitting Limoges.
- 1½ *Aixé*
- 1½ *Galinaud*
- 1½ *Chalus*
- 1½ *La Coquille*

* Orléans is a remarkably cheap town for permanent residence.

† Third horse throughout the year at every post, both going and returning, between Orléans and Argenton.

A third horse throughout the year from

- 2 *Thiviers*
- 1½ *Palissons*
- 1½ *Tavernes*
- 1½ *Périgueux*—This city (anciently called *Pretrocorii*) is famed for delicious meat-pies. Here are some *Roman Antiquities*—and near the town is a *Fountain*, remarkable for the daily flux and reflux of its waters. Best inn, *L'Hotel de France*.
- 2½ *Massoulie*
- 2 *Mucidan*
- 2 *Mont-pont*
- 2 *S. Médard*
- 2½ *Libourne*
- 1½ *S. Pardoux*
- 2 *Carbon-blanc*
- 2 *Bordeaux*—An extra half-post is paid from Carbon-blanc hither.

Bordeaux (anciently called *Burdigala*), one of the largest, richest, and handsomest cities in France, is seated on the Garonne, and supposed to contain 99,000 inhabitants. The objects best worth notice are—the *Cathedral*, adorned with two extraordinary *bassi-relievi*—the *Exchange*—the *Church ci-devant Chartreux-Convent*—the *Theatre*—the *Quays*—and the remains of *Roman Antiquities*. The wines of Bordeaux are excellent. Best inn, *Le Maréchal de Richelieu*.

- 1½ *Boussant*—An extra half-post is paid on quitting Bordeaux.
- 1½ *Castres*
- 1½ *Cérons*
- 1½ *Langon*
- 2 *Bazas*
- 2½ *Captieux*
- 2 *Potcau*
- 2½ *Roquefort*
- 1½ *Caloy*
- 1½ *Mont-de-Marsan*
- 1½ *Campagne*
- 2 *Tartas*
- 1½ *Pontons*
- 1½ *S. Paul-les Dax*
- 2 *S. Geours*
- 2 *Cantons*
- 2 *Ondres*
- 1½ *Bayonne*—This town is finely situated at the confluence of the Nive and the Adour. *The Cathedral* is a venerable edifice. Travelling-beds may be purchased at Bayonne. Best inn, *S. Etienne*.

109¼ posts †.

Argenton to Fay, but not returning.

A third horse all the year between Fay and S. Pardoux, both going and returning.

A third horse for the six winter-months, both going and returning, between Bordeaux and Langon.

A

ROUTE FROM PARIS TO BREST.

- $2\frac{1}{4}$ *Versailles*—An extra half post is paid on quitting this town.
 $2\frac{1}{2}$ *Pont-chartrain*
 $1\frac{1}{2}$ *La Queue*
 $1\frac{1}{2}$ *Houdan*
 1 *Marolle*
 $1\frac{1}{2}$ *Dreux*—Memorable for the battle of 1552, under Charles IX.
 $1\frac{1}{2}$ *Nonancourt*
 $1\frac{1}{2}$ *Tillieres*
 $1\frac{1}{4}$ *Vernueil*—Memorable for the battle of 1424.
 2 *S. Maurice*
 $2\frac{3}{4}$ *Mortagne*
 2 *Le Mêle-sur-Sarthe*
 $1\frac{1}{4}$ *Ménilbroust*
 $1\frac{1}{2}$ *Alençon*—An extra quarter of a post is paid on quitting this town.
 $1\frac{1}{2}$ *S. Denis sur Sartou*
 $1\frac{1}{2}$ *Prez-en-Pail*
 2 *Ribay*
 $2\frac{1}{4}$ *Mayenne*
 2 *Martigné*
 2 *Laval*—This town contains 15,000 inhabitants; there are quarries of jasper in its vicinity. Best inn, *Le Louvre*.
 $2\frac{1}{2}$ *Gravelle*
 2 *Vitré*—This is a considerable town.
 2 *Chateau-bourg*
 $1\frac{1}{2}$ *Noyal*
 $1\frac{1}{2}$ *Rennes*—This city (anciently called *Redones*) is supposed to contain about 29,000 inhabitants. *The Place-Royale*—*The Palais de Justice*—and *The Hotel de Ville*, merit notice. Best inns, *Le Tour d'Argent*, and *L'Hotel de France*.
 $1\frac{1}{2}$ *Pacé*
 $1\frac{1}{2}$ *Bedée*
 $1\frac{1}{2}$ *Montauban*
 $1\frac{1}{2}$ *S. Jean*
 1 *Broons*
 $1\frac{1}{2}$ *Langouèdre*
 2 *Lamballe*
 $2\frac{1}{2}$ *S. Brienx*—This town has a good Port.
 2 *Chatclaudren*
 $1\frac{1}{2}$ *Guingamp*
 $1\frac{1}{2}$ *Bois-mormant*
 1 *Bellisle-en-terre*
 $2\frac{1}{4}$ *Pontou*
 2 *Morlaix*—*The Church of N.D. des Mers* is a singular edifice; *the Hospital* is a fine one, and the Port considerable. *L'Hotel d'Europe* is a good inn.
 $1\frac{1}{2}$ *S. Egonec*
 1 *Landivisian*
 2 *Landerneau*

A third horse all the year, both going and returning, between Languon and Captieux.

A third and fourth horse all the year, both going and returning, between Captieux and Poteau.

A third horse all the year, both going and returning, between Poteau and Roquefort.

A third horse all the year, both going and

$1\frac{1}{2}$ *Guipava*

1 *Brest**—An extra half-post is paid on entering this town, and on quitting it. $75\frac{1}{4}$ posts.

Brest, anciently called *Brivates*, is supposed to contain 27,000 inhabitants; and its Harbour, one of the safest in Europe, is sufficiently capacious to admit five hundred ships of war. *The Quays, the Arsenal, and the Theatre* particularly merit notice. The principal hotels are, *La grande Maison*; *Le grand Monarque*; *La Tour d'Argent*; and *Le grand Turc*.

Another road from Brest to Paris, through *Lamballe, Dol, Maienne, and Alençon*, is five posts shorter than the road already described.

ROUTE FROM PARIS TO DUNKIRK.

- $1\frac{1}{2}$ *Bourgct*
 $1\frac{1}{2}$ *Louvres*
 $1\frac{1}{2}$ *Chapelle-en-serval*
 1 *Senlis*
 $1\frac{1}{2}$ *Pont S. Maxence*
 $1\frac{1}{2}$ *Bois-de-Lihus*
 $1\frac{1}{4}$ *Gournay*
 1 *Cuvilly*
 1 *Conchy-les-Pots*
 $1\frac{1}{2}$ *Roye*
 1 *Fonches*
 1 *Marché-le-pot*
 $1\frac{1}{2}$ *Péronne*
 2 *Fins*
 $1\frac{1}{2}$ *Bon-Avis*
 $1\frac{1}{2}$ *Cambray*
 $1\frac{1}{2}$ *Bac-Aubencheul*
 $1\frac{3}{4}$ *Donay*
 $2\frac{1}{2}$ *Pont-à-Marcq*
 $1\frac{1}{2}$ *Lille*
 2 *Armentieres*
 $1\frac{1}{2}$ *Bailleul*
 $2\frac{1}{2}$ *Cassel*
 $2\frac{1}{2}$ *Berg-S. Winoc*
 1 *Dunkerque*.

$38\frac{1}{2}$ posts.

Dunkirk, so called from originally containing the Kirk of the Duns, is supposed to have 21,200 inhabitants. The houses are built with uniformity, *the front of the*

returning, and a fourth horse going, but not returning, from Caloy to Mont-de-Marsan.

A third and fourth horse throughout the year, both going and returning between Mont-de-Marsan and Bayonne.

* Post-masters are allowed to put on a third horse at almost every stage between Montagne and Brest.

church of *S. Eloi* merits notice, and the Quay is a fine one. The best inns are, The *Post-house*; The *Hotel d'Angleterre*; The *Hotel du Sauvage*, and The *Hotel du Nord*.*

ROUTE FROM LILLE TO OSTEND, THROUGH YPRES.

- 2 *Warneton*
- 2 *Ypres*—The Church of *S. Martin*—and the Canal of *Bösingen*, merit notice.
- 2½ *Dixmude*
- 3 *Ostende*—See (under APPENDIX, GERMANY) the route from Vienna through Ratisbon and Brussels to Ostend.

9½ posts.

ROUTE FROM LILLE TO BRUSSELS.

- 1½ *Pont-à-Tressain*
- 1½ *Tournay*
- 2 *Leuse*
- 1½ *Ath*
- 1½ *Enghien*
- 1½ *Hall*
- 1½ *Bruxelles*—See (under APPENDIX, GERMANY) the route from Vienna, through Ratisbon and Brussels, to Ostend.

11 posts.

ROUTE FROM PARIS TO OSTEND, THROUGH BRUSSELS.

- 1½ *Bourget*
- 2 *Mesnil-Amelot*
- 1 *Dammartin*—This place commands a fine view, and the ruins of the Castle are picturesque.
- 1¾ *Nanteuil-Handouin*
- 1½ *Lévignen*
- 2 *Villers-Cotteretz*
- 1½ *Verte-Feuille*
- 1½ *Soissons*—Anciently called *Suessiones*. The great Church, and the *ci-devant Abbey of S. Medard*, where *Louis le Débonnaire* was confined by his children, merit notice. The environs of this city are charming. An extra half-post is paid on quitting Soissons.
- 2 *Vourains*
- 2 *Laon*—Prettily situated on the summit of a hill.
- 2½ *Marle*
- 1½ *Verrins*

* From Dunkerque to Paris, through *Catalis*, *Boulogne*, and *Amiens*, is 39 posts; and through *S. Omer*, *Arras*, and *Péronne*, 37 posts.

† Persons who go from Brussels to Paris, through *Genappe*, *Valenciennes*, *Mons*, *Cambray*, and *S. Quentin*, should visit at the last-named town, the Tunnel cut through solid rocks, and passing three

- 2 *La Capelle*
- 2 *Avesnes*
- 2 *Maubenge*—When Travellers are obliged to send for horses to *Donzies*, they pay, in consequence, an extra half-post.
- 2 *Mons*—The famous battle of *Genappe*, which took place in 1792, was fought near *Mons*—The Castle—and the *Abbey de Wautru*, merit notice.
- 1 *Casteau*
- 1½ *Braine-le-Comte*
- 2 *Halle*
- 1½ *Bruxelles*—There is another road, in distance 34½ posts from Brussels to Paris, through *Valenciennes*. Both roads are chiefly paved, and tolerably good; though in some places they want repair†.

- 1½ *Asche*
- 1½ *Alost*
- 1½ *Quadregt*
- 1 *Gand*
- 2 *Alteren*
- 2 *Bruges*
- 2 *Ostende*.

46½ posts.

ROUTE FROM PARIS, THROUGH REIMS AND SEDAN, TO LIEGE.

- 12¾ *Soissons*—See the route from Paris, through Brussels to Ostend.
- 2¼ *Braine*
- 1½ *Fismes*
- 1¼ *Jonchery*
- 2 *Reims*—This town is said to have 30,000 inhabitants. The great Church is a fine Gothic structure, with a beautiful front. The Church of *S. Nicholas*, the *Place-Royale*, and some remains of *Roman Antiquities*, merit notice. At *Courtagnon* and *Mézi*, in the neighbourhood of Reims, a large number of fossils are continually discovered. An extra quarter of a post is paid on quitting Reims.
- 2 *Isle*
- 2½ *Rethel*
- 1½ *Vauxelles*
- 1½ *Launoy*
- 2½ *Mezières*—An extra quarter of a post is paid on quitting this town. A third horse all the year between *Rethel* and *Launoy*, and *Launoy* and *Mezières*.
- 2¾ *Sedan*—Here is a good Arsenal and a

miles under ground, to facilitate the inland navigation from *Cambray* to the capital. This Tunnel, one of the most patriotic works of Napoleon, is well ventilated, lighted by means of lamps, and usually provided with water about six feet deep. It admits one barge only at a time, towed by men, who have a commodious gallery to walk in

Cannon-Foundery. The great Turenne was born at Sedan. Best inns, *La Croix d'Or*, and *Le Palais Royal*.

3 *Paliseux*

2½ *Totin*

2 *Marche*

2 *Bouzin*

2 *Nandrin*

2 *Liege*—See (under APPENDIX, GERMANY.) the route from Brussels, through Aix-la-Chapelle and Liege, to Spa.

ROUTE FROM PARIS TO STRASBURGH,
THROUGH CHALONS-SUR-MARNE,
S. DIZIER, BAR-LE-DUC, NANCY,
LUNEVILLE, PHALZBOURG, AND
SAVERNE.

1½ *Bondy*—This town gives its name to the neighbouring forest.

1 *Vert-Galand*

1 *Cloye*—Between Paris and Meaux is a plain, famed for the retreat of the Swiss, in 1567, under Pfyffer, who escorted Charles IX., Catherine de Medicis, and the ladies of her court, in safety to Paris, by cutting his way through the army of their enemies.

2 *Meaux*—This town stands in a beautiful plain, watered by the Marne, and was the first place which deserted the party of the League, and submitted to Henry IV. Over one of the gates are these words: *Henricum prima agnovi*. Good cheeses are made at Meaux. Best inns, *La Sirene*, and *La Croix d'Or*.

1½ *S. Jean*

1 *La Ferté-sous-Jouarre*—A small town embellished with pretty walks.

2 *La Ferme-de-Paris*

1½ *Château Thierry*—The birth-place of La Fontaine.

1 *Paroy*

1½ *Dormans*

1 *Port-à-Binson*

1 *La Cave*

1 *Epernay*—Famed for its wines.

2 *Jâalons*

1 *Mastogne*

1 *Chalons-sur-Marne*—*The Hotel de Ville, the Great Church, and the Jurd*, are the objects best worth notice. Near this city Attila was defeated by the Franks and Romans. Best inns, *La Pomme d'Or*; *Le Palais-Royal*; *La Croix d'Or*; and *La Ville de Nancy*. An extra quarter of a post is paid on quitting this town.

* A third horse all the year between Epernay and Jâalons.

Do. between S. Dizier and Sandrupt.

Do. between Sandrupt and Bar-le-Duc.

Do. between Ligny and S. Aubin.

1 *Chépi*

1 *La Chaussée*

1 *S. Amand*

1 *Vitry-le-Français*—Built by Francis I.

2 *Longchamp*

1½ *S. Dizier*—Here the Marne becomes navigable.

1½ *Sandrupt*

1½ *Bar-le-due*—Famous for sweetmeats, trout, and excellent wine.

2 *Ligny*

1 *S. Aubin*

1½ *Voil*

1½ *Laye*

1½ *Toul*—*The principal Church* merits notice. The wines of Toul are good.

1½ *Velaine*

1½ *Nancy*—This fine city suffered cruelly from a battalion of Republicans, who passed through it in 1792, and destroyed all the *chefs-d'œuvres* of art they unfortunately met with. *The Place-Royale* merits notice, as do the *Tombs of the ancient Dukes of Lorraine, in the cidedevant Franciscan Church. The Cloister of the Franciscans au bon secours* contains the grave of king Stanislaus, the great embellisher of this city. The Theatre is pretty, and the *Hotel de petit Paris* and the *Hotel Royal* are the principal inns. An extra quarter of a post is paid on quitting Nancy.

2 *Dombaste*

1½ *Lunerville*

1½ *Benamenil*

2 *Blumont*

2 *Heming*

1 *Sarrebourg*—Here the Sarre becomes navigable.

1 *Hommartin*

1 *Phalsbourg*

1½ *Saverne*—The road over the mountain of Saverne is much celebrated, and does honour to human industry.

1½ *Wasselonne*

1½ *Ittenheim*

1½ *Strasbourg*.

60¾ posts*.

Strasbourg (anciently called *Argentoratum*.) contains 50,000 inhabitants. The objects best worth notice in this city are—*The Munster*, and its famous *Tower—the Church of S. Thomas*, which contains the *Mausoleum of Marshal Saxe*, by Pigale—the *Arsenal and Cannon-Foundery—the public Granaries—*

Do. between Velaine and Nancy.

Do. between Blumont and Heming.

Do. between Saverne and Wasselonne.

A third horse, during the six winter months, between Ittenheim and Strasbourg.

the Foundling-Hospital—the Hospital Bourgeois—the Observatory—the Maison de Ville—the Citadelle—the Bridge over the Rhine—and the Public Library, which is open on Tuesdays, Thursdays, and Saturdays. Here is an *Academie de musique*, a French, and a German Theatre. *The Ville de Lyon* is a good inn; as are the *Hotels de l'Esprit, de la Fleur, la Maison Rouge*, &c.

ROUTE FROM PARIS TO STRASBURGH, THROUGH TROYES, LANGRES, VEZOUL, BEFORT, AND BASLE.

- 1 Charenton
- 1½ Grosbois
- 1 Brie-Comte-Robert
- 2 Cuignes
- 1 Mormant
- 1½ Nangis
- 1½ Maison-rouge
- 1½ Provins
- 2 Nogent-sur-Seine
- 1 Pont-sur-Seine
- 1½ Granges
- 1½ Grèz
- 2¼ Troyes—This city is supposed to contain about 27,000 inhabitants. *The Cathedral—the Church of S. Etienne—and the Château* (once the residence of the Counts of Champagne,) are the objects best worth a Traveller's attention. The water here is scarcely drinkable. An extra half-post is paid on quitting Troyes.
- 2¼ Montierame
- 1½ Vandœuvre
- 2½ Bar-sur-Aube — Celebrated for its wines.
- 1¾ Colombey
- 1 Suzennecourt
- 2 Chaumont—The front of the College Church is admired. Best inn, *La Fontaine*.
- 2 Vesaignes
- 2 Langres—This is the highest-situated town in France. Several Roman Antiquities have been found here. *The mineral waters of Bourbonne-les-Bains* are only seven leagues distant from Langres.
- 1½ Griffonottes
- 1½ Fay-Billot
- 1½ Cintrey
- 1½ Combeau-Fontaine
- 1½ Pont-sur-Saone
- 1½ Vezoul—Celebrated for its wines. Principal inns, *Les Diligences; L'Aigle Noir; La Tête d'Or*. At

Leugne, a village to the east of Vezoul, there is a famous *Grotto*. *The mineral waters of Luxeuil* are only six leagues from Vezoul.

- 1½ Culmoutier
- 2 Lure—This town is peculiarly situated on an island formed by a pond, and surrounded with woods and mountains.
- 2¼ Champagny
- 2 Béfort—A strong town. Principal inns, *Le Luxembourg; La Ville de Versailles; Le Sauvage*.
- 2 Chavanes
- 2 Altkirk
- 2 Trois-Maisons
- 2 Basle*—Frontier-town of Switzerland. (See (under APPENDIX, GERMANY,) the route from Augsburg to Constance, Schaffhausen and Basle. Travellers ought to avoid arriving late at night here, lest the gates of the town should be shut.
- 1 S. Louis-sous-Huningue
- 1½ Gros-Kempt
- 2 Bantzenheim
- 1¼ Fessenheim
- 1½ Neuf-Brisack—Built by Louis XIV. The Post-house is out of the town.
- 2 Markolsheim
- 2¼ Friesenheim
- 1½ Kraft
- 2 Strasbourg—You drive through the beautiful plains of Alsace, and discover, at a great distance, the Munster-Tower of Strasbourg.

ROUTE FROM PARIS TO BESANÇON, THROUGH LANGRES.

- 34½ to Langres—See “Route from Paris to Strasbourg, through Troyes.”
 - 1½ Lonjeau
 - 3 Champplitte
 - 2¾ Gray—A pretty town. Principal inns, *La Ville de Lyon, and Le Chapeau rouge*.
 - 1¾ Bonboillon
 - 1½ Revologne
 - 2 Besançon.
- 47 posts.

Besançon, anciently called *Fesontio*, is a large and handsome town, seated on the Doubs, and possessing a strong Citadel, erected on a rock by Louis XIV. Here are several remains of antiquity; the most interesting of which are, an *Amphitheatre* of an hundred and twenty feet in diameter; a *triumphal Arch*, and the ruins of a *Temple*. Principal inns, *L'Hotel National*, and *L'Hotel*

* Persons who like water-parties should, if possible, go down the Rhine to Strasbourg.

des Anciens Sauvages. The environs of this town are picturesque; and contain celebrated *warm Baths.*

ROUTE FROM PARIS TO GRENOBLE.

60 $\frac{1}{4}$ To *Lyon*—See the route from Paris to Lyons, by Auxerre and Autun.

- 1 $\frac{1}{4}$ *Bron**
- 1 *S. Laurent-des-Mûres*
- 1 $\frac{1}{2}$ *Verpilliere*
- 1 $\frac{1}{2}$ *Bourgoin*
- 1 $\frac{1}{2}$ *Ecluse*
- 2 *La Frête*
- 1 $\frac{1}{2}$ *Rives*
- 1 $\frac{1}{2}$ *Voreppe*
- 2 *Grenoble*

74 posts.

This city seated on the Isere, and anciently called *Gratianopolis*, is supposed to contain 30,000 inhabitants. The objects best worth notice are—the *General-Hospital*—the *great Church*—the *Arsenal*—and a *bronze Hercules*, which adorns one of the *Promenades*. The *seven Wonders* in the environs of Grenoble, (which, by-the-by, do not quite deserve their name), are—*La Tour sans venin*—*La Fontaine-ardente*—*La Montagne inaccessible*—*Les Cuves de Sassenage*—*Les Pierres ophtalmiques de Sassenage*—*La Manne de Briançon*—and *La Grotte de N. D. de la Balme*†.

ROUTE FROM PARIS TO PERPIGNAN, THROUGH TOULOUSE.

40 $\frac{3}{4}$ *Limoges*—See the route from Paris to Bordeaux.

* A third horse all the year from Lyons to Bron; but not returning.

Do. from Bourgoin to Ecluse; but not returning.

Between Ecluse and La Frête, a third horse during the six winter months, both going and returning.

A third and fourth horse throughout the year from Voreppe to Rives, but not returning.

† ROUTE FROM GRENOBLE TO GAP, LEADING TO MONT-GENEVRE; AND THENCE TO TURIN; BY WAY OF EMBRUN, MONT-DAUPHIN, AND BRIANÇON.

2 *Vizille*—It is much to be lamented that there are no relays of post-horses on the direct road from Vizille to Briançon and Mont-Genèvre; as a fine road has been lately made over this Alp, which

3 *Pierre-Buffière*

1 $\frac{1}{2}$ *Magnac*

1 $\frac{1}{4}$ *Masserè*

2 $\frac{1}{4}$ *Uzerche*

2 *Saint Pardoux*

1 $\frac{1}{2}$ *Donzenac*

1 $\frac{1}{2}$ *Brives*

2 $\frac{1}{2}$ *Cressensac*

2 *Souillac*

2 $\frac{1}{2}$ *Peyrac*

2 $\frac{3}{4}$ *Pont-de-Rhodes*

2 $\frac{1}{4}$ *Pélacon*

2 $\frac{1}{4}$ *Cahors*—Anciently called *Cadurci*. Here are some remains of a *Roman Amphitheatre*.

3 *Madeleine*

2 *Caussade*

2 $\frac{3}{4}$ *Montauban*—A handsome town, beautifully situated, on a hill; and containing above 23,000 inhabitants. The best inns are, *Le Tapis Vert*; *L'Hotel des Ambassadeurs*; and *Le grand Soleil*. An extra quarter of a post is paid on quitting Montauban.

2 $\frac{1}{4}$ *Canals*

1 $\frac{3}{4}$ *S. Jorry*

2 $\frac{1}{4}$ *Toulouse*

82 $\frac{1}{2}$ posts.

This city, watered by the Garonne, and anciently called *Tolosa*, contains 55,500 inhabitants. The *front of the Hotel de Ville* and the *Bridge* merit attention; the latter being one of the finest in Europe. Toulouse is embellished with a variety of pleasant *Promenades*. Principal inns, *L'Hotels du Nord*, and *de France*.

1 $\frac{1}{2}$ *Castanet*—An extra quarter of a post is paid from Toulouse to Castanet.

is considerably lower than Cenis, and provided with a Convent for the accommodation of Travellers.

A third horse all the year between Grenoble and Vizille.

1 *La Frey*—A third and fourth horse all the year going, but not returning.

1 $\frac{1}{2}$ *La Mure*—A third horse all the year, both going and returning.

1 $\frac{3}{4}$ *Souchons*—A third horse all the year, both going and returning.

1 $\frac{3}{4}$ *Corps*—A third horse all the year, both going and returning.

2 *La Guingetle-de-Boyer*

1 $\frac{1}{4}$ *Brutinet*

1 $\frac{3}{4}$ *Gap*—The last Post-House established on this road is at Gap. Principal inns, *Hotel de Laval*, *Hotel de Marchand*.

11 posts.

- $1\frac{1}{2}$ *Bassège*
 $1\frac{1}{2}$ *Villefranche*
 $2\frac{1}{2}$ *Castelnaudary*—This town is near the great Canal of Languedoc.
 $1\frac{1}{2}$ *Villepinte*
1 *Alzonne*
 $2\frac{1}{4}$ *Carcassonne*—In the upper-town is a castle which contains *some old law deeds*, written in a very peculiar manner upon the bark of trees. *The ci-devant Capuchin-church* merits notice. Principal inns, *L'Hotel de L'Ange*; *L'Hotel de S. Jean*; and *L'Hotel de petit Paris*.
2 *Barbeirac*
 $1\frac{1}{2}$ *Moux*—A plain covered with olives, vines, corn, and mulberry-trees, and encircled by barren rocks.
2 *Crusades*
 $2\frac{1}{4}$ *Narbonne*—Here are *ruins* of several *Roman edifices*, and in the *Cathedral* is the *tomb of Philip the Bold*. Principal inns, *L'Hotel de la Daurade*, and *L'Hotel de France*. This city was anciently called *Narbonensis*.
 $2\frac{1}{2}$ *Sigeun*
2 *Fiton*
1 *Sulces*
2 *Perpignan*—*The great Church* deserves notice.
109 $\frac{1}{2}$ posts *.
- ROUTE FROM PARIS TO LA ROCHELLE, THROUGH CHARTRES, TOURS, AND POITIERS.**
 $2\frac{1}{4}$ *Versailles*
2 *Connières*
 $1\frac{3}{4}$ *Rambouillet*—Here is a strong castle, in which Francis I, expired.
 $1\frac{1}{2}$ *Epervon*
1 *Maintenon*
 $2\frac{1}{4}$ *Chartres*—Anciently called *Carnutes*. *The great Church* and its *Belfry* are worth seeing.
2 *La Bourdinere*
2 *Bonneval*
2 *Chateaudun*
 $1\frac{1}{2}$ *Cloye*
2 *Pezon*
 $1\frac{1}{2}$ *Vendôme*
 $1\frac{3}{4}$ *Neuve S. Amand*
 $1\frac{3}{4}$ *Chateau-Regnault*
2 *Monnoye*
 $1\frac{3}{4}$ *Tours*—Anciently called *Turones*. This town, pleasantly situated on the Loire, contains 21,000 inhabitants. *The Mall—the Cathedral*—and *the Church of S. Martin*, merit notice. *The Cathedral*
- library* contains valuable manuscripts. Tours is one of the most eligible situations in France for a permanent residence; the society being good, the surrounding country beautiful, and the climate particularly salubrious, and very seldom visited by the *vent de bise*; added to which, provisions and house-rent are cheap. An extra quarter of a post is paid on quitting Tours, except by way of Monnoye.
 $1\frac{1}{2}$ *Carrés*—This country is watered by the Loire and the Cher, and famed for excellent fruits.
1 *Montbazou*
1 *Sorigny*
2 *S. Maure*
2 *Ormes*
 $1\frac{1}{2}$ *Ingrande*
1 *Chatellerault*
1 *Barres-de-Nintré*
1 *La Tricherie*
1 *Clan*
2 *Poitiers*—This town, formerly called *Pictavi*, is built at the confluence of the Clain and the Boivre, and said to contain 21,000 inhabitants. Here are the *remains of an ancient Theatre*, and a *triumphal Arch*, or *Aqueduct*, the latter of which is now converted into a gate.
1 *Croutelle*
 $2\frac{1}{2}$ *Lusignan*
 $1\frac{1}{2}$ *Villedieu-du-Perron*
2 *S. Maixent*
 $1\frac{1}{2}$ *La Crèche*
 $1\frac{1}{2}$ *Niort*—This town contains a *Gothic Church*, which was built by the English. Principal inns, *Le Ruissin de Bourgogne*; *Les trois Pigeons*; *L'Hotel de la Paix*, &c. Niort is said to have 15,000 inhabitants.
 $1\frac{1}{2}$ *Frontenay*
 $1\frac{1}{2}$ *Marçay*
1 *Laigne*
 $1\frac{3}{4}$ *Nuaillé*
 $1\frac{1}{2}$ *Grolaud*
1 *La Rochelle*—Here are the remains of a celebrated *Dike*, which was constructed by Cardinal Richelieu. La Rochelle contains 18,000 inhabitants; its harbour is safe and commodious; and its principal inns are, *L'Hotel des Ambassadeurs*, and *L'Hotel des Princes*. The road through *Tours* and *Orléans* to *Rochelle* is 61 posts; and that through *Vendôme*, *Tours*,

* Post-Masters are authorized to put on a third horse at every stage between Limoges and Grizolles; and, at Souillac, the post master is authorized to add a pair of oxen to every four-wheeled carriage, going either to Peyrac or Cressensac; charging three francs, drink-money for the

driver inclusive.

A third horse all the year between Villefranche and Castelnaudary; for the six winter-months between Castelnaudary and Villepinte; Do. between Carcassonne and Barbeirac; and all the year between Narbonne and Perpignan.

Poitiers, Niort and Saintes, 69
posts and a half*.

61 $\frac{3}{4}$ posts.

ROUTE FROM PARIS TO CHERBOURG, THROUGH CAEN.

- 1 $\frac{1}{2}$ *Nanterre*
- 1 $\frac{1}{2}$ *S. Germain-en-Laye*
- 1 $\frac{1}{2}$ *Tricot*
- 1 *Meulan*
- 2 *Mantes*
- 1 $\frac{1}{2}$ *Bouilleries*
- 2 *Pacy*
- 2 *Evreux*
- 2 $\frac{1}{4}$ *La Commanderie*
- 2 *La Rivière-Thibouville*
- 1 $\frac{1}{2}$ *Le Marché-neuf*
- 1 $\frac{3}{4}$ *L'Hotelletrie*
- 1 $\frac{1}{2}$ *Lisieux*
- 2 *Estrées*
- 1 $\frac{3}{4}$ *Moult*
- 2 *Caen*—A large city, remarkable for being the burial-place of William, the Conqueror of England. Principal inns, *The Hotels d'Angleterre, de Londres, d'Espagne, &c.* An extra quarter of a post is paid on quitting Caen.
- 1 $\frac{1}{2}$ *Bretteville l'Orgueilleuse*
- 2 *Bayeux*
- 1 $\frac{1}{2}$ *Vaubadon*
- 2 $\frac{1}{2}$ *S. Lo*
- 1 $\frac{3}{4}$ *S. Jean Day*
- 1 $\frac{1}{2}$ *Carentan*
- 1 $\frac{1}{2}$ *Sainte Mere-Eglise*
- 2 *Valognes*
- 2 $\frac{1}{2}$ *Cherbourg*—The improvements made in this Harbour by Napoleon highly merit notice. Inns, *L'Hotel d'Angleterre; Le grave Ture, &c.*

44 $\frac{1}{2}$ posts.

ROUTE FROM PARIS TO L'ORIENT, THROUGH RENNES.

- 44 $\frac{1}{2}$ *Rennes*—See the route from Paris to Brest.
- 2 *Mordelles*
- 2 $\frac{1}{2}$ *Plélan*
- 2 *Campénéac*
- 1 *Ploërmel*
- 1 *Roc-S. André*
- 2 *Pont-Guillemet*
- 2 $\frac{1}{4}$ *Vannes*—Inns, *Le Dauphin, Le Lion d'or, and L'Hotel de France.*
- 2 *Auray*—Near this town is a *ci-devant Chartreuse*, which merits notice.

* A third horse all the year between Monnoye and Tours.

Do. for six months between Tours and Ormes.

Do. all the year between Poitiers and Lusignan.

Do. all the year between La Crèche and La Laigne.

Do. during the six winter-months be-

2 *Landerant*

1 $\frac{1}{2}$ *Hennebon*

1 $\frac{1}{2}$ *L'Orient*—This is one of the prettiest towns in France. Inns, *L'Hotel de Commerce, and L'Hotel des Etrangers.*

64 posts †.

ROUTE FROM PARIS TO NANTES.

10 $\frac{1}{4}$ *Dreux*—See the route from Paris to Brest.

1 $\frac{1}{2}$ *Morvillette*

1 *Château-neuf*

1 *Digny*

1 $\frac{1}{2}$ *La Loupe*

2 *Régmalard*

2 *Bellesme*

2 *S. Cosme-de-Vair*

1 $\frac{1}{2}$ *Bonnetable*

2 *Savigné*

1 $\frac{1}{2}$ *Le Mans*—This town, watered by the Sarthe, contains above 18,000 inhabitants: its *Cathedral* merits notice. Its principal inns are, *Le Croissant; Le Dauphin; and La Boule d'or.*

2 *Guesselard*

1 *Fouletourte*

2 $\frac{3}{4}$ *La Fleche*

1 $\frac{1}{2}$ *Durtal*

2 *Suette*

2 $\frac{1}{2}$ *Angers*—A large and populous town, seated on the Mayenne.

2 $\frac{1}{4}$ *S. Georges*

1 *Champtoce*

1 $\frac{1}{2}$ *Varades*

1 $\frac{3}{4}$ *Ancenis*

1 $\frac{1}{4}$ *Oudon*

1 $\frac{3}{4}$ *La Sailleraye*

1 $\frac{1}{2}$ *Nantes*

48 $\frac{3}{4}$ posts.

Nantes, the *Conclivium* of the Romans, and one of the most considerable cities in France, contains 75,000 inhabitants. It is built at the confluence of the rivers Erdre and Sèvre with the Loire, and adorned by twelve bridges; most of which are handsome. Among the best hotels are *L'Hotel de France, and L'Hotel des Etrangers.* An extra quarter of a post is paid on quitting this city.

tween La Laigne and Nuillé.

† A third horse, during the six winter months, between Rennes and Plélan.

Ditto, the whole year, between Plélan and Ploërmel.

Do. during the six winter-months between Ploërmel and S. André.

Do. the whole year between S. André and Vannes.

ROUTE FROM NANTES, THROUGH
RENNES, TO SAINT-MALO.

1½	<i>Gesvres</i>
1½	<i>La Croix-Blanche</i>
2	<i>Nozay</i>
1½	<i>Derval</i>
1½	<i>Breharaye</i>
2	<i>Roudun</i>
2	<i>Bout-de-Lande</i>
2	<i>Rennes</i>
2½	<i>Hedè</i>
2½	<i>Saint-Pierre-de-Plesguen</i>
1½	<i>Château-neuf</i>

1½ *Saint-Malo*—An extra half-post is
paid if the tide be high.
22 posts*.

S. Malo is built on a rock, surrounded by sea, and communicating with the land by a causey, called the *Silon*. The *Ramparts* merit notice. The best inns are *L'Hotel du Commerce*; *L'Hotel de la Paix*; *L'Hotel de France*; and *L'Hotel des Voyageurs*.

CHAPTER III.

SWITZERLAND.

Post-horses, &c.—Most advantageous way of seeing Switzerland—Money of that country—Geneva—Arrival and departure of Letter-Couriers—Expense of living at Geneva—Diligences—Hotels—Route, going post, from Geneva, by the Simplon, to Milan, and vice-versa—Price of post-horses on that road—Passage of S. Gothard—Passage of the Grand S. Bernard—Passage of Splugen.

POST-HORSES are only to be met with in particular parts of this country; but draught-horses may always be hired of Swiss Voiturins: as may saddle-horses and mules†. Persons, however, who wish to see Switzerland to advantage, should travel on foot; a mode so commonly adopted that the Foot-passenger is as well received, even at the best inns, as if he came in a splendid equipage. The expense incurred by travelling on foot through Switzerland seldom exceeds five shillings, English money, per day, for each Traveller: half a crown being, on an average, the price of a *table-d'hôte* supper, wine, and lodging inclusive; and Pedestrians should make supper their principal meal.

* A third horse, all the year, between Nantes and Gesvres.

Do. during the six winter-months between La Croix-Blanche and Novay.

Do. during the six winter-months between Bont-de-Lande and Rennes.

A third horse, all the year, between Rennes and Hedè.

Accounts are kept in livres and batz; one Swiss livre being ten batz, or thirty French sous. The old Louis-d'or, the Napoleon, the French ecu, and demi-ecu, are the coins which pass best throughout Switzerland.

GENEVA.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Letters from Great Britain *arrive* on Tuesdays, Wednesdays, Fridays, and Sundays, at six in the afternoon, by the French Courier.

Letters for Great Britain *go* on Mondays, Wednesdays, Fridays, and Saturdays, at eight in the morning, by the French Courier.

Geneva is not a cheap place for

Do. during the six winter-months, between Hedè and Château-neuf; and all the year between Château-neuf and S. Malo.

† The price, per day, of a pair of draught-horses, is from twelve to sixteen florins, beside half a florin to the driver. The price, per day, of a saddle-horse, or mule, is an ecu-neuf.

permanent residence ; but, nevertheless, there are Genevese Families who take Boarders at four louis-d'ors a month ; whereas a person who hires a private lodging, and dines daily at a *table-d'hôte*, cannot spend less than double that sum.

This town is famous for watches, and gold trinkets of all descriptions.

Diligences go several times a week from Geneva to Lausanne, Neuchâtel, Lyons, Grenoble, and Turin, by way of the Mont-Cenis.

ROUTE, GOING POST, FROM GENEVA, BY THE SIMPLON, TO MILAN: BEING A CONTINUATION OF THE MILITARY ROUTE MADE BY NAPOLEON.

The price of post-horses from Geneva, by the Simplon, to the Frontier of Switzerland, is the same as in France ; unless, (which sometimes happens) Travellers be imposed upon, and made to pay in Swiss livres.

2 $\frac{1}{2}$	<i>Dovaine</i>
2	<i>Thonon</i>
1 $\frac{1}{2}$	<i>Evian</i>
2 $\frac{1}{2}$	<i>Saint Gingoux</i>
2 $\frac{1}{4}$	<i>Vionnaz</i>
2 $\frac{1}{4}$	<i>Saint-Maurice</i>
2 $\frac{1}{4}$	<i>Martigny</i>
2 $\frac{1}{4}$	<i>Riddes</i>
2 $\frac{1}{4}$	<i>Sion</i>
2 $\frac{1}{4}$	<i>Sierre</i>
2 $\frac{1}{4}$	<i>Tourtemagne</i>
2 $\frac{1}{4}$	<i>Viège</i>
1 $\frac{1}{2}$	<i>Brigge</i>
2 $\frac{1}{2}$	<i>Barisello</i>
3 $\frac{1}{2}$	<i>Sempione</i> , (village so called)
2 $\frac{1}{4}$	<i>Isella</i>
2 $\frac{1}{4}$	<i>Domo-d'Ossola</i>
2	<i>Vogogna</i>
3	<i>Fariolo</i> , or <i>Baven</i>
2 $\frac{1}{2}$	<i>Arona</i>
1 $\frac{1}{2}$	<i>Sesto-Calende</i>
2	<i>Cascina</i>
1 $\frac{1}{2}$	<i>Ro</i>
1 $\frac{1}{4}$	<i>Milan</i>

52 $\frac{1}{4}$ posts.

ROUTE FROM MILAN, BY THE SIMPLON, TO GENEVA, ACCORDING TO THE ITINERARIO ITALIANO, PUBLISHED AT MILAN, IN THE YEAR 1820.

1 $\frac{1}{4}$	<i>Ro</i>
1 $\frac{1}{2}$	<i>Cascina</i>

2	<i>Sesto-Calende</i>
1	<i>Arona</i>
1 $\frac{1}{2}$	<i>Belgirate</i>
1 $\frac{3}{4}$	<i>Baveno</i>
2	<i>Vogogna</i>
2	<i>Domo-d'Ossola</i>
2 $\frac{1}{4}$	<i>Isella</i>
2 $\frac{1}{4}$	<i>Sempione</i> , (village so called)
4 $\frac{1}{2}$	<i>Brigge</i>
1 $\frac{1}{4}$	<i>Viège</i>
2	<i>Tourtemagne</i>
2	<i>Sierre</i>
2	<i>Sion</i>
2	<i>Riddes</i>
2	<i>Martigny</i>
2	<i>S. Maurice</i>
2	<i>Vionnaz</i>
2	<i>S. Gingoux</i>
2 $\frac{1}{2}$	<i>Evian</i>
1 $\frac{1}{2}$	<i>Thonon</i>
2	<i>Dovaine</i>
2 $\frac{1}{2}$	<i>Geneva</i> .

47 $\frac{3}{4}$ posts.

PASSAGE OF S. GOTHARD.

Previous to the existence of the new roads over the Simplon and Cenis, this was one of the most frequented routes from Switzerland into Italy : and the journey from Fluelen to Bellinzona is easily accomplished in four days, whether on foot or on horseback : neither can this passage be called dangerous at any season, except while the snow is melting. Between Fluelen and l'Hopital, the *Pfaffen-Sprung*, the *Cascade*, the *Devil's Bridge*, the *Schöllenen*, the *Urner-lock*, and the beautiful prospect presented by the Valley of Urseline, are the objects best worth a Traveller's attention. A little beyond the village of l'Hopital is *l'Hospice des Capuchins*, where Travellers meet with clean beds, good wine, and a hospitable reception ; in return for which they are expected, on going away, to leave a trifling present for the support of this useful establishment. The summit of S. Gothard is a small plain, encompassed by lofty rocks ; and the height of this plain is supposed to be 6790 English feet above the level of the Mediterranean sea. Between l'Hospice and Bellinzona the views are beautiful ; and the whole route is much embellished by the river *Tessin*, the forests of firs, the pastu-

rages, the pretty hamlets placed in elevated situations; and the vines, poplars, chesnuts, walnuts, and fig-trees, which continually present themselves to view.

Travellers who pass S. Gothard on foot, or on horseback, usually sleep the first night at *Ursern*; the second at *Airolo*, where the inn is good; the third at *Giornico*; and the fourth at *Bellinzone*. Carriages may pass, by being dismounted, from Altorf to Giornico; but the expense of conveying a carriage over S. Gothard is seldom less than twenty-four louis-d'ors.

Travellers may either proceed from Bellinzone to Milan, by the Lago Maggiore, or the Lago di Como*.

PASSAGE OF THE GRAND SAINT BERNARD.

Persons who wish to go the shortest way from French Switzerland into Italy, usually cross the Grand S. Bernard; there is, however, no carriage-road beyond Branchier; though English carriages have occasionally been dismounted at Martigny, and carried over the mountain to Aoste, at the expense of eighteen or twenty Napoleons per carriage, according to its size; the transport of trunks not included. The price, per day, for every porter-mule employed on S. Bernard, is twenty-six batz; guide and tax for the Commissary inclusive; though Foreigners pay more.

From Martigny to L'Hospice is about nine leagues. At *Liddes*, where the ascent begins to grow steep, Travellers commonly pause to see the collection of minerals and antique medals belonging to the *Curè* of Arbeley. These medals were chiefly

found on S. Bernard. From Liddes to *S. Pierre* is one league; and the latter village contains an Inn: here likewise is the *military Column*, placed by the Romans on what they deemed the highest part of the Maritime Alps†. This country is remarkable for deep hollows bordered with rocks, into which hollows the Drance precipitates itself with such violence as to exhibit a scene by many persons preferred to the fall of the Rhine at Schaffhausen. From S. Pierre to L'Hospice is three leagues; and every step toward the summit of the mountain increases the steepness of the path, and the wildness of the prospects. White partridges are seen here in large numbers.

About one league beyond S. Pierre the road consists of snow, frozen so hard that a horse's hoof scarcely makes any impression on it: this road traverses two valleys; the first being called *Les Enfers des Foireuses*; and the second *La Vallée de la Combe*; between which spot and L'Hospice the quantity of snow decreases.—*L'Hospice* is supposed to be the most elevated of all human habitations in the old world; and some benevolent Monks of the Augustine order live here constantly, for the purpose of accommodating and succouring Travellers; several of whom owe their preservation to these humane ecclesiastics; who make a practice of searching out every unfortunate person lost in the snow-storms, or buried by the avalanches: and in this search they are aided by large dogs, who scent Travellers at a considerable distance; and, in spite of impenetrable fogs and clouds of snow, are always able to discover

* The Lake of Como, anciently called *Lacus Larius*, is said to be fifty miles in length; from three to six miles in breadth; and from forty to six hundred feet in depth. This Lake, combined with the town of Como, anciently *Comum*, presents a beautiful landscape. Pliny the younger was born at Como; and in the front of the Cathedral is his Statue. The distance from Como through Barlassina to Milan is three posts.

† The most elevated point of the Grand S. Bernard, namely, Mont-Velan, is supposed to be (as I have already mentioned) more than ten thousand English feet above the level of the Mediterranean sea: and L'Hospice, according to Saussure, is eight thousand and seventy-four Paris feet (though subsequent computations make it only six thousand one hundred and fifty Paris feet) above the level of the Mediterranean sea.

and pursue the right road. These useful animals, (who seldom bark, and never bite a stranger,) carry in baskets, fastened to their necks, cordials and eatables calculated to revive those persons who are nearly frozen to death: and notwithstanding all that has been lately written relative to the extinction of this race of dogs, they are, at the present moment, more numerous than heretofore. Every Traveller is courteously received at l'Hospice; and the Sick are provided with good medical and chirurgical assistance, without distinction of rank, sex, country, or religion; neither is any recompense expected for all this hospitality; though persons who possess the means seldom fail to leave a testimony of their gratitude in the Poor's box belonging to the Church. Travellers should, if possible, find time to ascend the Col de Ténèbres, (which is not a very fatiguing excursion,) in order to see a fine view of that part of Mont-Blanc which cannot be discovered from Chamouni. The valley in which l'Hospice stands is long, narrow, and terminated by a small Lake, on the extremity of which the Convent is erected. Near this spot there formerly was a temple consecrated to Jupiter; and, according to some opinions, the Convent stands precisely on the site of this Temple, from which S. Bernard derives its ancient name of *Mons-Jovis*. The conventual Chapel here contains a Monument to the memory of the French General, Dessaix; who is represented as being in the act of falling from his horse into the arms of a Grenadier, and uttering the words, "*Allez, dire au Premier Consul,*" &c. On the Monument is the following inscription: "*A Dessaix; mort à la bataille de Marengo.*" The body was brought hither from Milan by order of Napoleon, who erected this interesting piece of sculpture to commemorate the heroic

death of his Friend. The descent from l'Hospice to Aoste, occupies between six and seven hours: and at Aoste there are remains of a *triumphal Arch*, built in the time of Augustus; *the ruins of a Circus*, &c. From the last-named town Travellers may proceed either to Turin or Milan. The road to the former city passes through a beautiful country, and the time employed in going need not exceed twenty hours*.

PASSAGE OF SPLUGEN.

Persons travelling from Suabia, or the country of the Grisons, to Venice, or Milan, will find this the shortest route: though nobody should attempt to cross the mountain of Splugen at the season of the avalanches: and, indeed, at all seasons, great caution should be used in dangerous places not to agitate the air, even by speaking in a loud voice. When there is such an accumulation of snow that the pointed rocks on the summits of the Alps are covered, *avalanches* may be expected hourly. The road, so far as *Coire*, is good; but carriages can proceed no further: from *Coire*, therefore, Travellers must either walk or ride, or be conveyed in a *traineau*, or a *chaise-à-porteur*: and the safest and pleasantest mode of passing this Alp is under the guidance of the *Messenger*, who goes every week from Lindau to Milan, and undertakes, for a certain price, to defray all the expenses of the passage, board and lodging inclusive. It is a much greater fatigue to cross Splugen than Saint Gothard: but the wildness and sublimity of the prospects compensate for every difficulty. The road between *Coire*, and the village of *Splugen*, is called *Via-Mala*; not, however, from being a particularly bad road, but in consequence of the terrific aspect of the country through which it passes. One of the most striking objects in this route is *the Paten-Brücke*; where, by leaning

* See this route, under APPENDIX, ITALY.

over the wall of a bridge, the Traveller discovers an abyss which the rays of the sun never enlightened, and at the same time hears the tremendous roaring of the Rhine, which forms, in this place, a circular basin, whence it issues, like a silver thread, out of a narrow passage in the rocks. Beyond the Paten-Brücke is *Schamserthal*, one of the most romantic valleys of the Alps; and in *the Rheinwald*, or forest of the Rhine, are firs of so uncommon a magnitude, that one of them is said to measure twenty-five ells round the trunk. *The fall of the Rhine*, in this forest, exhibits one of the sublimest objects in nature, which, while it fills spectators with awe, affords them the pleasure of contemplating scenes in the creation that no pencil could imitate. The road here is frequently so narrow, that a Guide should be sent a-head, in order to stop the beasts of burden, (coming from the opposite side of the mountain,) in places where it is possible to pass them; and to avoid these unpleasant rencounters, and at the same time escape the wind which rises about mid-day, Travellers should leave Splügen be-

tween two and three in the morning. The generality of persons, when they ascend this mountain, lie down at full length in a traineau, drawn by an ox, with their heads next to the pole; because the ascent is so steep, that their feet would otherwise be considerably higher than the rest of their bodies. It takes a couple of hours to reach the summit, where there is a good inn. The descent on the opposite side, called *the Cardinal*, exhibits terrific precipices, at the bottom of which runs the Lyra, with an impetuosity that seems momentarily to increase. The Traveller is then presented with a view of the melancholy *valley of S. Jaques*; and proceeds amidst broken rocks and fallen mountains, in rude confusion piled upon each other, like the disjointed fragments of a demolished world; till at length, the hills of *Chiavenna*, covered with peach and almond-trees, gradually present themselves to view; and unite with the balmy zephyrs of Italy to banish fatigue, by exhilarating the spirits.

Travellers usually embark at *La Riva*, and continue their journey, either by *Como* or *Bergamo*.

CHAPTER IV.

ITALY.

LEGHORN, PISA, AND FLORENCE.

Italian Posts—Italian Miles—Price of Post-horses in northern Italy—Do. in Tuscany—Do. in the Principality of Lucca—Do. in the Ecclesiastical Territories—Do. in the Kingdom of Naples—Other particulars relative to travelling post in Italy—Particulars relative to travelling en voiturier—Tuscany—Current coins—Bankers' accounts—Pound-weight—Tuscan measure called a braccio—Prices at the principal Hotels—Buonamano to Attendants—Wages of a Valet-de-place—Leghorn—Price of carriages—Entrance paid by English Travellers at the Theatre—Articles best worth purchasing—Provisions—Asses' milk—Fruit—Beccafichi—Ortolans—Size of a Tuscan barrel of wine—Do. of oil—Do. of a catastre of wood—Public carriage from Leghorn to Pisa—Boats—Diligence from Leghorn to Florence—Environs of Leghorn unwholesome—Arrival and departure of Letter-Couriers—Pisa—Fees to Custom-house Officers and Musicians—Winter price of Lodging-houses—Boxes at the Theatre—Entrance-money—Expense of Job-carriages—Servants' wages—Dinner at a Restaurateur's—Mode in which dinners should be ordered from a Traiteur—Firewood—Mats—Eatables—Milk, cream, oil, and wine—Scales and weights for kitchen-use recommended—Music, drawing, and language-masters—Fees to medical Men—Banking-house—Prices for making wearing apparel—Bookseller—Tuscany recommended as a cheap country for permanent residence—Arrival and departure of Letter-Couriers at Pisa—Price for franking letters—Price of a seat in the Diligence from Pisa to Florence—Persons going this journey advised not to have their baggage plumbed—Hotels and private lodging-houses at Florence—Winter price of the latter; and where to apply for information respecting them—Price of board and lodging in an Italian family—Further particulars relative to prices at Inns—Coffee-houses—Restaurateurs—Table-d'Hôte—Price per month for a carriage and horses—Do. per day—Provisions in general—Asses' milk, wine, oil, ice, medicines—Price of Butchers' meat, bread, poultry, &c.—Price of table-wine—Best Bookseller—Shops for foreign wine, English porter, tea, medicines, &c.—Grocer—Silk-mercant—Linen-draper—Shoes and boots—Tailors—Ladies' dress-makers—Coach-makers—Money changer—Firewood—Fees to Medical Men and Notaries public—Prices at the Theatres—Music Masters, &c.—Sculptors—Painter—Bankers—Arrival and departure of Letter-Couriers—Country-houses near Florence.

LENGTH OF AN ITALIAN POST.

THE length of an Italian post is from seven to eight miles: but, the miles of Italy differ in extent; that of Piedmont and Genoa, being about one English mile and a half; that of Lombardy, about sixty yards less than an English mile; that of Tuscany, a thousand geometrical paces; that of the Ecclesiastical State, the same length (which is about one hundred and fifty yards short of an English mile;) and that of the Kingdom of Naples, longer than the English mile, by about two hundred and fifty yards.

PRICE OF POST-HORSES IN THE SARDINIAN TERRITORIES.

Every draught horse, per post,

one French livre and fifty centimes.

Every carriage furnished by a post-master, one livre and fifty centimes.

Every postillion, one livre and fifty centimes.

TARIFF.

CABRIOLETS.

No. of persons.	No. of horses.	Price for each horse
1, or 2	2	1 liv. 50 cent.
3	3	1 50
4	3	2

LIMONIERES.

1, 2, or 3	3	1 50
4	3	2

BERLINES.

1, 2, or 3	4	1 50
4, or 5	6	1 50
6	6	1 75

A child, if under six years of age, is not paid for.

If a *Limonière* contain above four persons, and if a *Berline* contain above six, an additional charge is made of one livre and fifty centimes per post.

PASSAGE OF CENIS.

From the first of November to the first of April the price of every draught-horse, from Molaret to Lanslebourg, and from Lanslebourg to Susa, is two livres per post: and from the fifteenth of September to the fifteenth of May, the same price is charged for every additional horse and mule, from Susa to Molaret, from Molaret to Mont Cenis, and from Lanslebourg to Mont Cenis; but not *vice versâ*. To every *Cabriolet*, containing one or two persons, one additional horse is added—to every *Cabriolet*, containing three persons, two additional horses and a postillion—to every *Cabriolet*, containing four persons, three horses and a postillion—to every *Limonière*, containing two persons, two horses and a postillion—to every *Limonière*, containing three or four persons, three horses and a postillion—and to every *Berline*, containing three or four persons, two horses and a postillion.

PASSAGE OF THE ECHELLES.

The Post-master here, is obliged to furnish, in addition to his horses, draught-oxen, at one livre and fifty centimes the pair, per post. To every *Cabriolet à glaces*, drawn by two horses, one pair of oxen must be added—to every *Limonière*, drawn by three or four horses, one pair of oxen in summer, and two pair in winter—to every *Berline*, drawn by four horses, two pair of oxen—and to every *Berline* drawn by six horses, two pair of oxen in summer, and three pair in winter. To an open *Cabriolet* containing only one per-

son, no oxen are added; but the postmaster at Eschelles is authorized to add an extra horse to S. Thibault-du-Coux.

ASCENT OF THE SIMPLON.

The Post-masters at Domo d'Ossola, and Yeselles, are authorized to put one additional horse to carriages drawn by two or three horses; and two additional horses to carriages drawn by four horses: but they are not authorized to put more than six horses to any carriage whatever.

PASSAGE OF THE BOCCHIETTA.

From Novi to Voltaggio, and from Voltaggio to Campo-Marone, and *vice versâ*, twenty-five centimes per post are added to the charge for every draught-horse.

At Turin it is advisable that persons who intend to travel post should apply to the *Direzione generale delle Poste*, for an order respecting post-horses; which order, called a *Bulleton*, saves trouble, and prevents imposition.

PRICE OF POST-HORSES IN THE LOMBARDO-VENETIAN REALM.

Every pair of draught-horses, per post, five French livres, and fifty centimes.

Every *Calesse*, furnished by a post-master, forty centimes; and every close carriage furnished by a post-master, eighty centimes.

Every postillion, one livre and fifty centimes: postillions, however, are seldom satisfied with less than double that sum*.

PRICE OF POST-HORSES IN TUSCANY.

Every pair of draught-horses, ten pauls a post; except on quitting Florence, when the price is six pauls per horse.

Castel San-Giovanni to Pavia, at which places the price is seven livres and fifty centimes for every pair of draught-horses.

* The price of Post-horses in the Duchies of Parma and Modena, is the same as in the Lombardo-Venetian realm; except from Florenzola to Cremona, and from

The third horse, four pauls.

Every saddle-horse, five pauls.

Every postillion, three pauls.

Hostler, at every post, half a paul for every pair of horses.

Every *Calesse*, furnished by a post-master, three pauls; and every carriage, with four places, six pauls.

A Postillion expects five pauls for every common post, and six pauls on quitting Florence.

PRICE OF POST-HORSES IN THE PRINCIPALITY OF LUCCA.

Every pair of draught-horses, ten pauls a post.

The third horse four pauls.

Hostler, at every post, half a paul for every pair of horses.

Every saddle-horse, five pauls.

Every postillion, three pauls.

Every *Calesse*, furnished by a post-master, three pauls; and every carriage, with four places, six pauls.

Travellers, on quitting Lucca, are charged fifteen pauls for every pair of draught-horses.

PRICE OF POST-HORSES IN THE ECCLESIASTICAL TERRITORIES.

Every pair of draught-horses, ten pauls a post.

The third horse, four pauls.

Every saddle-horse, four pauls.

Every postillion, three pauls and a half.

Hostler, at every post, half a paul for every pair of horses.

Every *Calesse*, furnished by a post-master, three pauls; and every carriage with four inside places, (furnished by a post-master,) six pauls per post.

A postillion expects five pauls per post.

Travellers are charged an extra-half-post on quitting Rome.

PRICE OF POST-HORSES IN THE KINGDOM OF NAPLES.

Great roads. Every draught-horse, and every saddle-horse, six carlini and a half, per post.

Every postillion one carlino and a half a horse, per post.

Hostler, at provincial post-houses, half a carlino for every pair of horses—hostler, at the Naples post-house, one carlino for every pair of horses.

Cross Roads. Every draught-horse, nine carlini, per post.

Every postillion, two carlini per post.

Every carriage with two inside places, furnished by a post-master, five carlini; and every carriage with four inside places, (furnished by a post-master,) ten carlini per post.

A postillion expects six carlini a post.

For a post-royal, in the Neapolitan territories, an extra half-post is charged.

Hostlers in Italy are seldom contented with less than twice their due; and the person who throws water over the wheels of travelling carriages (a necessary operation in hot weather), expects half a paul for his trouble.

An English post-chaise, with shafts, conveying two or three persons only, and not heavily laden, is allowed to travel with two, or, at most, three horses, in those parts of northern Italy which are not mountainous: but, if the carriage convey four persons, it is not allowed to travel with less than four horses. A *calesse*, conveying three persons, and only one trunk, is allowed to travel with two horses.

In Tuscany, if the road be not mountainous, an English post-chaise, with a pole, conveying three persons, and no trunk, is allowed to travel with two horses only: but English carriages conveying four persons and trunks, are not allowed to travel with less than four horses. In the Ecclesiastical Territories, a two-wheeled carriage, conveying three persons, and only one trunk, is allowed to travel with two horses; but, if it convey more than one trunk, three horses are indispensable: and persons who travel with more than two large trunks, are subject to a tax of two pauls per post for

Italian and Swiss Voiturins usually pay for their passengers, in France, four francs a head for supper and beds; and about two francs for dinner. Italian and Swiss voiturins likewise pay, for permission to travel

The average price paid in Italy for accommodations at Inns, by persons who travel post, is as follows,

It is more economical, and less troublesome in Italy, to travel *en voiturier*, than to travel post, but it is more fatiguing; because, persons who accomplish a long journey with the same horses, must, generally speaking, travel slower than if they changed horses at every post; and, therefore, persons who follow the latter plan, need not rise so early as those who follow the former. If a Voiturin have good horses, they will

in France, a tax of five sous a horse, per post, unless it be at those post-houses where they dine, or sleep.

As Neapolitan Voiturins are deemed the worst in Italy, because notorious for breaking their engagements, Travellers should avoid going *en voiturier*, from Naples to Rome; unless it be with the Post-master's horses.

TUSCANY.

CURRENT COINS.

	English.
	<i>l. s. d.</i>
<i>Ruspone</i> , equal to about . . .	1 11 6
<i>Zecchino</i>	0 10 6
<i>Francescone</i> , or <i>Scudo</i> * . . .	0 5 0
Half ditto	0 2 6
Piece of three <i>paoli</i> , or pauls .	0 1 6
Piece of two <i>paoli</i>	0 1 0
<i>Lira</i>	0 0 9
<i>Paolo</i>	0 0 6
<i>Mezzo-Paolo</i>	0 0 3

Piece of two *crazie*, four of which make one *paulo*, or *paul*.

Crazia, eight of which make one *paul*.

Quattrino, five of which make one *crazia*.

Soldo, one of which makes three *quattrini*.

The one-paul piece of Rome is current for one paul of Tuscany.

The two-paul piece of Rome is current for two pauls of Tuscany, wanting four *quattrini*.

The Spanish dollar is usually current for about nine pauls and a half. This coin is frequently called a *pezzoduro*.

The real value of the *ruspone* is only sixty pauls; but it can seldom be purchased under sixty-three; owing to the *agio* on gold: and, from the same cause, the *zecchino*, which is worth only twenty pauls, can seldom be purchased under twenty-one.

Bankers' accounts throughout Tuscany, are kept in *pezze*, *soldi*, and *danari*; or *lire*, *soldi*, and *danari*.

* Ten pauls make one *Francescone*, or *scudo*; which is five francs and sixty centimes of France.

An Old Louis-d'or is usually current in Tuscany, for about forty-two pauls; and a Napoleon for about thirty-six pauls: but the

Twelve *danari* make one *soldo*; twenty *soldi* make one *lira*†; five *lire* and fifteen *soldi*, or, at most, six *lire*, make the imaginary coin called a *pezze*, or piece of eight; and for each of these, a Banker charges so many English pence, according to the exchange, when he gives cash for a bill upon London‡. Bankers, according to the Tuscan law, are obliged either to pay in gold, or to allow an *agio* if they pay in silver: the *agio* varies from week to week according to the demand for gold.

The pound weight of Tuscany is divided into twelve ounces; the ounce into twenty-four deniers; and the denier into twenty-four grains. The Tuscan ounce is somewhat less than the English.

The common Tuscan measure, called a *braccio*, is about twenty-two English inches and a half; two *braccia* making one ell.

Prices at the principal Hotels are much the same in Leghorn, Pisa, and Florence; namely, for a large apartment from twenty to thirty pauls a day; and for smaller apartments, from ten to fifteen pauls a day. For breakfast, from two to three pauls a head; for dinner, from eight to ten pauls a head; for servants, from four to five pauls a head per day; and with regard to *buona-mano* to attendants at inns, the waiter usually expects about one paul per day, and the chamber-maid still less; that is, if Travellers reside at an inn by the week or month; but, if they come for a few nights only, they are expected to pay more liberally.

The wages of a *valet-de-place* is four pauls per day throughout Tuscany, he finding himself in board, lodging, and clothes.

LEGHORN.

The price of close carriages here

value of French gold is fluctuating.

† A *lira* of Tuscany is one paul and a half.

‡ If the exchange be, as it usually is, in favour of England, every paul costs about five-pence.

is rather exorbitant; but, open carriages, ealled *Timonelli*, ply in the High Street, like our Hackney coaches, and may be hired on reasonable terms.

The price of a box at the Theatre varies according to the merit of the Performers; but is usually high. The entrance-money paid by English Travellers, exclusive of the price of a box, is three pauls for an opera, and two for a play.

Tea, coffee, sugar, English mustard, foreign wines, brandy, rum, arrack, porter, Bristol-beer, and Gorgona anchovies, may all be purchased cheaper at Leghorn than in any other city of Italy; so likewise may soap, starch, and hair-powder.

Mecali, in Via-Grande, has a magnificent shop, containing a great variety of sculpture in alabaster and Carrara marble, jewels, trinkets, silks, linens, muslins, &c.; but the persons who serve in this shop usually ask much more than they take.

Silks, linens, and muslins, may be purchased very cheap of the Jews, by the expert in making bargains.

Persons who wear flannel should provide themselves with a stock at Leghorn; it being sometimes difficult to find this useful article of clothing in other parts of Italy. Townley, in Via Grande, sells flannel, and other English goods.

Provisions at Leghorn are, generally speaking, good; butter and oil, however, must be excepted; as both are very indifferent; but it is easy to obviate this inconvenience, by having *Cascina* butter from Pisa, and oil from Lari. Carriers, called *Procaccini*, go daily to the former place; and from the latter the Peasants come to sell poultry, fruit, &c., at Leghorn, three or four times a week.

Invalids may be regularly sup-

plied with good asses' milk at one crazia the ounce; (the usual price throughout Tuscany;) goats' and cows' milk may likewise be procured with ease; but persons who make a point of having the last quite genuine, should send into the country for it; and with respect to asses' milk, it is requisite for some trusty person to watch the milking of the ass, in order to prevent the infusion of hot water*.

Malta and Genoa oranges, fine dates, and English potatoes, may frequently be purchased at Leghorn. There is an oyster-house near this city, and the oysters are good, but extremely dear. Figs and grapes, in their season, are abundant and excellent; particularly the white fig, and small transparent white grape; the last of which, if gathered dry, put into paper bags, and hung up in an airy room, may be preserved all the winter. The best sort of dried figs is generally sold in small baskets of about one foot long and four or five inches wide. Levant figs and Spanish raisins may be purchased at Leghorn; and about the month of September large numbers of small birds, resembling the English wheatear, and called in Italian *Beccafichi*, are caught daily on the plain near this town. Ortolans also abound in southern Italy.

A Tuscan barrel of wine contains twenty flasks, and a barrel of oil sixteen flasks. Wood is sold by the *catastre*, the dimensions of which should be these: length, *braccia* six; breadth, *braccia* one and a half; height, *braccia* two.

A public carriage goes daily from Leghorn to Pisa.

Public boats likewise go daily by means of the Canal, and the passage-money in these vessels is six *crazie*, or at most one paul for each person. The price of a private boat is from ten to twelve livres; and the

* The man who milks the ass usually carries, under his cloak, a bottle filled with hot water; some of which he contrives to

mix with the milk so expertly that it is difficult to detect him.

price of one place in the Diligence, from Leghorn to Florence, thirty pauls.

It is not advisable for Travellers to hire a country-residence near Leghorn, its environs being reckoned unwholesome.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday, at eight in the morning, arrive letters from all parts of Tuscany, Elba, Lucca, Naples, Sicily, Rome, Lombardy, Venice, Switzerland, Germany, and Trieste, and all northern Europe.

Monday afternoon from Pisa, Pietrasanta, Lucca, Massa, Piedmont, Genoa, France, Spain, and Portugal.

Wednesday, at seven in the morning, from the same places as on Sunday, Elba excepted.

Wednesday afternoon from the same places as on Monday; and likewise from Great Britain.

Friday, at seven in the morning, from all parts of Tuscany, Elba, Lucca, Rome, Naples, Lombardy, Venice, and Trieste.

Friday afternoon, from France, Great Britain, Spain, and Portugal, Piedmont, Genoa, Lucca, Pisa, and Pietrasanta.

Monday, at half past six in the evening, go letters for all parts of Tuscany, Elba, Lucca, Naples, and Sicily, Rome, Lombardy, Venice, Switzerland, Germany, and all northern Europe.

Tuesday, at half past seven in the evening, go letters for Pisa, Pietrasanta, Massa, Lucca, Piedmont, Genoa, France, Great Britain, (*via France,*) Spain, and Portugal.

Wednesday, at half past seven in the evening, go letters for all parts of Tuscany, Lucca, and Rome.

Thursday, at half past seven in the evening, go letters to the same places as on Tuesday.

Friday, at half past seven in the evening, go letters to the same places as on Monday.

Saturday, at half past seven in

the evening, go letters to Pisa, Lucca, Pietrasanta, Massa, Piedmont, Genoa, France, Great Britain, Spain, and Portugal, *via France.*

Letters are usually delivered about nine in the morning; and must be put into the post-office before five in the evening, and franked for every place beyond Tuscany.

PISA.

A custom-house officer follows Travellers to their inn, or lodging, when they enter Pisa, and expects a fee of five pauls. A band of musicians likewise waits upon Strangers at their arrival, and expects from three to five pauls.

BEST LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Casa-Agostini, Lung' Arno, No. 722, about twenty sequins per month.—Casa-Bertolli, Lung' Arno, No. 721, large and handsome apartments, a third floor, about thirteen sequins a month.—No. 742, Via-Corraia; rooms small, but neat, and sufficient in number for two persons; price moderate.—Casa-Lenzi, Lung' Arno, about twenty sequins a month.—No. 951, Via di Sapienza, two suites of handsome apartments.—No. 694, Lung' Arno; one suite of good apartments; thirty sequins a month.—Marble Palace, Lung' Arno, fine apartments.—Casa-Chiesa, a good apartment.—Casa-Rau, fine apartments.—Casa-Panichi, Lung' Arno, No. 716, a neat apartment on the first floor, large enough for three persons.—No. 887, Via S. Maria, fourteen well-furnished rooms, and a small garden; twenty sequins a month, if taken for half a year. All these lodging-houses are well situated for Invalids: other apartments, which have not this advantage, let at a much lower price. Rooms sufficient to accommodate a moderate sized family may usually be hired at *The Tre Donzelle* for about twenty sequins a month. The price of every lodging, however, varies from year

to year, according to the number of Foreigners. The hire of linen per month is generally about five sequins for a large family; but linen and plate are commonly found by the owners of lodging-houses.

Boxes at the Theatre may be procured on very moderate terms; except it be during the last week of Carnival, when the price is considerably augmented. The entrance-money paid by English Travellers, exclusive of the hire of a box, is two pauls.

The hire of a carriage and horses, coachman's wages inclusive, is from eighteen to twenty sequins a month; and the price for an airing, *buonamano* inclusive, is ten pauls.

The wages of a Housemaid, throughout southern Italy, is about three crowns a month and a dinner; she finding herself in lodging, bread and wine—the wages of a Footman from four to eight crowns and a dinner; he finding himself in bread and wine—the wages of a Housemaid who finds herself in bed and board, and fetches Fountain-water, is at Pisa one lira per day*—and the wages of a good Cook, throughout southern Italy, is from ten to twelve crowns per month and a dinner; he finding himself in lodging, bread and wine, and an Assistant to wash saucepans, dishes, &c†.

The price of dinner, per head, at a *Restaurateur's*, table-wine and bread inclusive, is from three to five pauls.

Families who have their dinner daily from a *Traiteur* should not order it per head, but per dish; specifying the kind of dinner they wish for, and the price they choose to give.

There are various sorts of fire-wood at Pisa: that called *legna dolce* is the most wholesome; though

it consumes very quick: that called *legna forte* is usually burnt in kitchens; but may be mixed with the other, for parlour-consumption; though I would not advise the burning it in bed-rooms. Venders of wood frequently cheat in the measure, either by bringing a *braccio* to measure with not so long as the law directs, or by placing the wood hollow, and thus making it appear more than it is.

The husks of olives serve for fuel, and are an excellent substitute for charcoal, and in olive-countries very cheap.

Invalids always find it necessary to mat their rooms during winter, in order to avoid the chill which strikes to the soles of the feet from brick and marble floors. Mats of all lengths may be purchased on the Quay; the price is half a paul the *braccio*; and every mat ought to be two *braccia* and a half wide.

The Pisa-market is, generally speaking, a good one; though fresh fish can never be absolutely depended upon but on Fridays, unless it be in Lent. The best fishes are the dory, called *pesce di S. Pietro*; the grey and the red mullet, called *triglia*; the turbot, called *rombo*; the tunny, called *tonno*; the lamprey, called *lampredo*; sturgeon, called *storione*; *ombrina*, *pesce-cavallo*, *spada*, *dentici*, *parago*, (all five peculiar, I believe, to the Mediterranean;) the sole, called *sogliola*; the Mediterranean lobster, called *gambero del mare*; prawns and shrimps. The fish which comes from Via Reggio is generally excellent. The tench and carp at Pisa are remarkably fine; so likewise are the pike, and other fishes, of the Arno and Serchio‡. The mutton of Pistoja, which may frequently be purchased

* By Fountain-Water is meant that conveyed to Pisa through the Aqueduct.

† It is an excellent general rule, either not to let your cook market for you, or to limit him to a certain sum for dinner, charcoal, and kitchen-fire-wood: but English Travellers, who are accompanied by honest

English servants, always find it answer to let those Servants market for them.

‡ What Italians deem the best fishes are distinguished by the appellation of *Pesce Nobile*; the taste of Englishmen, however, does not exactly agree with that of the Italians in this particular.

at Pisa, is excellent in point of flavour, and particularly light of digestion. The Lucca-veal, frequently sold at Pisa, is excellent. Beef and pork are very fine; turkeys good; capons and fowls indifferent; hares excellent; other game plentiful, but not always so well flavoured as in England. Wild-fowl good and plentiful. Venison may be purchased both in spring and autumn, but is reckoned best during the latter season. Wild-boar may be purchased during winter and spring. With respect to vegetables, the broccoli and salads are particularly good; but vegetables in Italy, salad excepted, should, generally speaking, be stewed, or they may probably disagree with weak stomachs. Pisa is well supplied with grapes, figs, pears, apples, and other winter-fruits, the best of which come from Florence and Pistoja. The butter made at the royal *Cascina* is excellent*. Good cows' milk and cream may be purchased at the above-named *Cascina*. Good oil may be bought at some of the palaces; as every Tuscan nobleman sells the produce of his olive-gardens and vineyards. With respect to table-wine, that of Pisa is unwholesome; but that of Florence may easily be procured by water-carriage, and is not only pleasant to the taste, but salutary to most constitutions.—There are several kinds of Florence-wine; and that usually drank as common table-beverage, costs from a paul and a half to two pauls the flask.

Scales and weights are necessary articles of kitchen-furniture in Italy.

Persons who wish to be instructed in music, drawing, and the Italian and French languages, may procure good masters, upon moderate terms, at Pisa.

The common fee to medical men is a scudo from Foreigners; though the natives give much less. Some of the English Travellers give a sequin a visit to Italian physicians.

Caso-Mecherini, the principal banking-house at Pisa, will supply Foreigners with money; but it is more advantageous to procure it at Leghorn.

The price of common shoes is eight pauls the pair, whether for men or women.

The price for making a man's suit of clothes about twenty pauls, all charges inclusive.

The price for making a Lady's dress nine or ten pauls, beside body-lining.

Sig. Antonio Peverata, Bookseller, No. 694, Lung' Arno, is an honest man, and very useful to Foreigners.

Pisa may be called a cheap place for permanent residence; as may Pistoja, Florence, and Siena; because, supposing the exchange in favour of England, (which it commonly is throughout Tuscany,) a moderate sized family might, in any of the above-named cities, live handsomely for six hundred pounds sterling per annum; and even large families who visit Italy, either for the purpose of educating their children, or of travelling from place to place in search of amusement, will not, if they know how to avoid imposition, find their disbursements exceed one thousand pounds sterling per annum. For the purpose of education better masters may usually be procured at Florence than in any other Italian city.

Sunday morning arrive letters from Florence, and other parts of Tuscany, Rome, Naples, Sicily, Bologna, northern Italy, Switzerland, Germany, the kingdom of the Netherlands, Denmark, Sweden, Poland, and Russia.

Monday evening from Genoa, France, Spain, Piedmont, Massa, Carrara, Lucca, and Leghorn.

Tuesday evening from Piombino, Porto Ferrajo, Lucca, and Leghorn.

Wednesday morning from Florence, and other parts of Tuscany, Rome, Naples, Bologna, northern

* This butter supplies the Roman Markets, and suffers very little from its journey.

Italy, Switzerland, Germany, the Netherlands, Denmark, Sweden, Poland, and Russia.

Wednesday evening from Lucca, and Leghorn; Genoa, France, and Great Britain.

Thursday evening from Lucca.

Friday morning from Florence, and other parts of Tuscany; Rome, Bologna, Ferrara, Ancona, Venice, &c., Genoa, France, Spain, Great Britain, Piedmont, Massa, and Carrara.

Friday evening from Piombino, Portoferrajo, Lucca, and Leghorn.

Saturday evening from Lucca and Leghorn.

Monday evening go letters for Florence, and other parts of Tuscany, Rome, Naples, Sicily, Bologna, northern Italy, Switzerland, Germany, the Netherlands, Denmark, Sweden, Poland, Russia, Piombino, Portoferrajo, Leghorn, and Lucca.

Tuesday evening go letters for Genoa, France, Spain, Great Britain, Piedmont, Massa, Carrara, Lucca, and Leghorn.

Wednesday evening go letters for Florence, and other parts of Tuscany; Rome, Naples, Bologna, Ferrara, Ancona, Venice, and Lucca.

Thursday evening go letters for Leghorn, Lucca, Genoa, France, and Great Britain.

Friday evening go letters for Florence, and other parts of Tuscany; Rome, Naples, and Sicily, Bologna, northern Italy, Switzerland, Germany, the Netherlands, Denmark, Sweden, Poland, Russia, Piombino, Portoferrajo, and Lucca.

Saturday evening go letters for Genoa, France, Spain, Great Britain, Piedmont, Massa, Carrara, Lucca, and Leghorn.

Letters must be put into the Post-office before five in the afternoon, and franked for every place, except Florence and Leghorn. The price for franking a single letter to England is six crazie.

The price of one place in the Diligence from Pisa to Florence is one sequin.

Persons going from Pisa to Florence had better not have their baggage plumbed, it being necessary either to undergo an examination, or present the custom-house officers in the latter city with five or ten pauls, according to the quantity and quality of the luggage.

FLORENCE.

The best Hotels, and some of the best private Lodging-houses in Italy are to be found at Florence; and the price of good apartments, compared with the prices at Rome and Naples, is not exorbitant.

LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Palazzo S. Clemente, Via S. Bastiano, two suites of handsome apartments, each thirty sequins a month; a good garden; and the warmest situation in Florence—Palazzo-Strozzi, Via della Scala, a fine house, and beautiful garden; sixty sequins a month—Palazzo-Corsi, Via-Ghibellina, two suites of apartments, each thirty sequins for one month only; but less if taken for a longer term—Palazzo-Quaratesi, Via d'ogni Santi, one set of apartments, forty-five sequins a month; another set, twenty-eight ditto—Casa-Pucci, opposite the Teatro-Goldoni, is a good lodging—The Palazzo-Acciaiuoli, Lung' Arno, contains several apartments—Casa-Riccasoli, Lung' Arno, is a pretty house for a small family: and in the Piazza S. Maria Novella, and several other parts of the city, small apartments may be easily met with.

Plate and linen are generally found in the lodgings at Florence; but, if not found, the hire of linen for a large family is about five sequins a month. Noble apartments unfurnished may be hired by the year for, comparatively speaking, nothing.

As the Tuscans take no pains to advertise their vacant apartments, and it is consequently difficult to discover them, Travellers would do

well to apply for information at the shops of Molini, Meggit, and Townley.

Board and lodging for a Lady, or Gentleman, in an Italian family, tea and foreign wine not inclusive, usually costs about fifteen sequins a month: and at the house of Madame Merveilleux du Plantis, which contains good apartments, comfortably furnished, board and lodging, tea, and common table wine inclusive, costs, for a Lady, or Gentleman, by the year, fifty pounds sterling; by the half year, thirty pounds; by the quarter, twenty pounds; per month, seven pounds; and per week, two pounds. Since the first part of this work was printed, Madame du Plantis has removed from No. 4380, to No. 4245, Piazza S. Maria Novella.

At the *Hôtel des Armes d'Angleterre*, kept by Gasperini, a Family, consisting of four masters and four servants, may have a good apartment, breakfast, excellent dinners, tea, wax-lights, and night-lamps, for eighty francesconi a week*: and the master of the *Locanda di S. Luigi* (by name Luigi Falugi) will supply four Masters and four Servants with breakfast, dinner, a good dessert, and two bottles of table-wine, together with milk and butter for tea, at five scudi a day.

The price, per head, for breakfast at a Coffee-house is about one paul†, and the price, per head, for dinner, at the house of a *Restaurateur*, or at a *table d'Hôte*, is from three to five pauls, table-wine inclusive.

The price, per month, for a good carriage and horses, coachman's wages inclusive, is from twenty to twenty-five sequins, according to the expense of provender.

Inn-keepers usually charge for their carriages, by the day, about twenty pauls.

Provisions, in general, are good;

* Anti-attribution grease may be purchased of Gasperini for five pauls a pot.

though fresh fish can only be procured on Fridays and Saturdays. Figs, peaches, water-melons, and grapes are, in their respective seasons, excellent. Good cows' milk and good butter are not to be obtained without difficulty; asses' milk is excellent; and the wine made in the neighbourhood of Florence is palatable and wholesome: the best sorts, called *Vino Santo*, *Leatico*, and *Artimino*, come from the vicinity of Fiesole; where the oil, likewise, is particularly good. Ice (or more properly speaking frozen snow) costs two pauls and a half per every hundred pounds.

The best medicines are sold at the Farmacia Formini, in the Piazza del Granduca; and by the Grand Duke's Apothecary.

The usual price of butchers' meat is from^a *re* to six crazie the pound—the usual price of the best bread about four crazie the pound—a turkey costs from five to ten pauls, according to its size; a fowl from one lira to three pauls—partridges from four to six pauls the brace—a beccafico from three to five crazie—an ortolan from six crazie to a paul—and the best table-wine from a lira to two pauls per flask.

Sig. Giuseppe Molini, Bookseller, has an English Reading Room, and a shop containing English books, paper, pens, pencils, &c., in Via Archibusieri; and a much better Library at No. 823, Piazza di S. Maria in Campo; where he likewise has a Printing Office. Meggit, in the Piazza del Duomo, sells good Foreign wine, porter, tea, English medicines, &c. His black tea is twelve pauls a pound; his green tea sixteen pauls. Townley, in the Palazzo-Ferroni, S. Trinità, likewise sells English goods. One of the best Grocers is Caroli, Via della Croce: his Levant-coffee is from twenty-two crazie to three pauls the pound; his

† Every cup of coffee usually costs two crazie; every cup of chocolate something more.

West-Indian coffee two pauls the pound. The best Silk-mercier is Borgogni, near the Piazza del Granduca. Florence silks are of various qualities; one sort being from nine to ten pauls the braccio; another from six to seven; and the slightest from three to five pauls, according to the weight. The best linen-drapers' shops are kept by Jews, near the Mercato nuovo. Shoes and boots are, generally speaking, better made at Florence than in any other part of Italy: the usual price charged for the former is eight pauls the pair; and for the latter from thirty to forty pauls. Florentine Taylors charge for making a man's suit of clothes from twenty to twenty-five pauls. Ladies Dress-makers usually charge twelve pauls for making a trimmed dress, and nine for making a plain one. There are several good Coach-makers at Florence. Pestellini, Money-changer, near the Piazza del Duomo, will supply Travellers who are going to Rome with dollars and Roman scudi at a lower price than they are current for in the Ecclesiastical State. Fire-wood at Florence is from thirty-five to thirty-eight pauls the catastre; and charcoal from three to four pauls a sack.

Fees to medical Men are much the same as at Pisa: and the sum given to a Notary-public, for his seal and attestation, is ten pauls.

A box at the Pergola may generally be obtained for fifteen, or, at most, twenty pauls; but every British Traveller pays three pauls for ad-

mission, beside the expense of the box. At the Cocomero, and the Teatro-nuovo, boxes usually cost from eight to twelve pauls; and every British Traveller pays, for admission at these theatres, two pauls over and above the price of a box.

The best Music-Masters charge ten pauls a lesson; other Masters do not charge more than five. Sig. Morani teaches Italian remarkably well.

The most distinguished Sculptors are Ricci, Bartolini, and the Brothers Pisani*.

Gulflocher, in Borgo-Ogni Santi, No. 3951, sells alabaster.

Ermini is a good Painter; and may usually be found at the Royal Academy.

Bankers at Florence give the same exchange, and nearly the same *agio*, as at Leghorn. Messrs. Donat Orsi, and Co., in the Piazza del Granduca, are honourable in their dealings, and very obliging to Foreigners; as is Sig. Sebastiano Kleiber, in Via-Larga.

The best *Padrone di vetture* at Florence is Balzani, who may always be heard of at the Aquila Nera: his horses and mules are good; and his drivers remarkably civil †.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Monday, at nine in the morning, arrive letters from Arezzo, Cortona, and Castiglion Fiorentino.

Tuesday, about the same time, arrive letters from Great Britain, France,

* Travellers who purchase alabaster, for the purpose of having it sent to Great Britain by sea, should deal with the Brothers Pisani; as their punctuality may be relied on.

† Washerwomen in Tuscany commonly charge for washing and ironing as follows:

Sheets, per pair	crazie 12
Pillow-cases, each	1
Table-cloth, if large	6
Napkin	1
Towel	1
Shirt, if plain, crazie 6; if frilled .	7
Shift	4
Drawers	4
Pantaloons	8

Corset	5
Pocket-handkerchief	1
Neck-cloth	1
Kitchen-apron	2
Pockets, per pair	2
Sleeping waistcoat	4
Night-cap, if not trimmed	2
Silk-stockings, per pair	4
Cotton-stockings, per pair	2
Plain white dresses, each	16
Petticoats, each	8

Persons who wish to be economical in Italy should have their linen washed out of the house, and ironed at home.

Francesca Lambardi, in the Piazza-San Spirito, No. 2079, is a good laundress.

Piedmont, Switzerland, Genoa, Spain, Sarzana, Pietrasanta, Pisa, Leghorn, Lucca, Massa, Piombino, Portoferrajo, Perugia, Cortona, Arezzo, &c. Rome, Viterbo, Siena, Poggibonsi, Prato, Pistoja, Pescia, and Volterra:

And *Tuesday, about noon, arrive* letters from Germany, Russia, Prussia, Holland, Trieste, Venice, upper Italy and Bologna.

Thursday, at nine in the morning, arrive letters from Great-Britain, France, Piedmont, Switzerland, Genoa, Spain, Sarzana, Pietrasanta, Pisa, Leghorn, Lucca, Massa, Piombino, Portoferrajo, the kingdom of Naples, Rome, Perugia, Cortona, Arezzo, &c. Siena, Poggibonsi, Prato, Pistoja, and Pescia:

And, *about noon, arrive* letters from Bologna, Ferrara, and Ancona.

Saturday, at nine in the morning, arrive letters from Great-Britain, France, Piedmont, Switzerland, Genoa, Spain, Sarzana, Pietrasanta, Pisa, Leghorn, Lucca, Massa, Piombino, Portoferrajo, the kingdom of Naples, Rome, Viterbo, Siena, Poggibonsi, Prato, Pistoja, and Pescia.

And, *about noon, arrive* letters from Germany, Russia, Prussia, Holland, Switzerland, Trieste, Venice, upper Italy, and Bologna.

Tuesday, at one o'clock post-meridian, go letters for Germany, Russia, Prussia, Holland, Switzerland, Trieste, upper Italy, and Bologna.

And, *at five o'clock, post-meridian, go* letters for Poggibonsi, Siena, Viterbo, Rome, and the kingdom of Naples, Great-Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, Lucca, Pietrasanta, Pisa, Leghorn, Arezzo, Cortona, Castiglion Fiorentino, Prato, Pistoja, Pescia, and Volterra.

Thursday, at one o'clock post-meridian, go letters for Great-Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, and Pietrasanta:

And, *at five o'clock post-meridian, for* Bologna, Ferrara, Ancona, Portoferrajo, Lucca, Pisa, Leghorn,

Arezzo, Cortona, &c. Perugia, Rome, the kingdom of Naples, Siena, Pistoja, Prato, and Volterra.

Saturday, at one o'clock post-meridian, go letters for Germany, Russia, Prussia, Holland, Switzerland, Trieste, upper Italy, Bologna, Great-Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, and Pietrasanta:

And, *at five o'clock post-meridian, for* Poggibonsi, Siena, Viterbo, Rome, the kingdom of Naples, Arezzo, Cortona, &c. Perugia, Leghorn, Pisa, Piombino, Portoferrajo, Lucca, Pistoja, Prato, and Pescia.

Letters for every country, Tuscany excepted, must be franked, and put into the Post-Office before noon, every day except Saturday, when they are received till three o'clock.

COUNTRY-HOUSES NEAR FLORENCE.

Villa-Mattei, near the Porta S. Gallo, a large house.

Villa del Cav. Gerini, on the Bologna-road; a good house, well furnished, and delightfully situated.

Villa-Vitelli, at Fiesole, healthy and cool.

Villa-Baroni, at Fiesole, ditto, but in too elevated a situation for weak lungs.

Palazza-Brucciarto, near the Porta S. Gallo, an excellent house, in rather too warm a situation for summer.

Villa-Careggi de' Medici, a most excellent house, in a cool, dry, and healthy situation.

Villa del Nero, at Majano, a most excellent house, equally well situated.

There are, in the neighbourhood of Fiesole, several other Villas, which might be hired from Midsummer till the commencement of the vintage: as the Tuscans seldom occupy their country-houses till the end of September, when the vintage begins. From twenty to thirty sequins a month, plate and linen inclusive, is the highest price demanded for the best Tuscan Villas.

CHAPTER V.

ROME, NAPLES, AND ITS ENVIRONS.

Money of Rome—Bankers' accounts—Pound-weight—Measures—Hotels and other Lodging-houses—Best water—Best air—Prices of the best Lodgings—Prices charged by *Traiteurs*—Price of dinner per head at the houses of *Restaurateurs*—of breakfast at a Coffee-house—of Job-carriages and horses—Expense of keeping your own carriage—Hackney-coaches—Wages of a *Valet-de-place*—Fire-wood—Butchers' meat, wild fowl, poultry, fish, and other eatables—Tallow candles—Charcoal—Best markets for fruit and vegetables—Wines of the country—Foreign wines—Best Confectioner—Oil—Honey—Tea—Grocers—Rum—Best Wax-candles—Medicines—Woollen cloth—Furs—Roman pearls—Silk Mercer—Milliner—Language Master—Music Masters—Dancing Masters—Drawing Masters—Ancient bronzes, &c.—Sulphurs—Roman Mosaics—Scajola, and paintings all'Encausto—Bronze lamps, and silver plate—Stationer—Manuscript music—Prints and Drawings—English writing paper, and English books—Circulating Library—*Calcografia Camerale*—Fees to medical Men—Theatres—price of boxes—Unfurnished apartments—*Procaccio* from Rome to Naples—Best Roman *Vetturino*—Post-Office—Neapolitan Territories—Passports—Fees to Custom-house Officers—Money of Naples—Exchange—Common Neapolitan measure, pound-weight, and *rotolo*—Hotels and other Lodging-houses at Naples—Job-carriages—Expense of keeping your own carriage—of keeping a saddle-horse—Hackney carriages—Wages of a *Valet-de-place*—of a Cook—Mode in which persons who keep their own cook should order dinner—Price of unfurnished Apartments—Price usually paid by Families who have their dinner from a *Traiteur*—Price per head for dinner at a *Restaurateur's*—of breakfast at a Coffee-house—of Butchers' meat, fish, poultry, and cheese, bread, oil, butter, Sorrento hams, tea, coffee, sugar, ice, and wines made in the Neapolitan territories—Firewood, charcoal, wax and tallow candles—English Warehouses—Naples silks, gauzes, ribands, &c.—Sorrento silk stockings—Musical instrument strings—Circulating Library—Borel's Library—Stationer—Coachmaker—English Medical Men—Music Master—Dancing Master—Price of boxes at the Theatres—Arrival and departure of Letter-Couriers and *Procacci*—Expense of franking letters, &c.—Piano di Sorrento—Price of Lodging-houses—Provisions—Oil, milk, wine of Sorrento and Capri—Charcoal and fire-wood—Clotted cream—Quails—Articles not found at Sorrento—Boats which go daily from Sorrento to Naples and return the same evening—Passage-money—Meta-boats—Best method of conveying a large Family from Naples to Sorrento—Post-office—Sorrento recommended as a cheap place for permanent residence—Physician there—Comparative view of Family-expenses in various parts of the Continent.

ROME.

MONEY OF ROME.

Doppia . . . worth thirty-two *paoli* and one *bajoccho*.
Scudo ten *paoli*.
Mezzo-Scudo . . . five *paoli*.
 Piece of three *paoli*.
 Piece of two *paoli*.
 Piece of one *paolo*.
Mezzo-Paolo.
Bajoccho, worth the tenth part of a *paolo*.

The old Louis-d'or is current at Rome for forty-four pauls—the Napoleon for thirty-seven pauls—and the Spanish dollar for ten pauls.

Bankers' accounts are kept in pauls.

The Roman pound-weight is twelve ounces; the Roman *canna* is about two yards and a quarter English measure; and the Roman mercantile *palmo* is between nine and ten English inches.

HOTELS AND OTHER LODGING-HOUSES.

I have already mentioned the names of the principal Hotels at Rome. The Masters of these Hotels, however, will seldom receive Travellers for less than a week: but at the *Gran Fascello*, in Via-Condotti, accommodations may be obtained by the night. The price of large

apartments at the principal Hotels is seldom less than a Louis-d'or per day. The charges for breakfast, dinner, and servants' board, are much the same as at Florence.

Almost every house in the Piazza di Spagna contains apartments which are let to Foreigners; and the best of these apartments are in the Casa-Rinaldini. Via-San Bastianello, contains good lodgings; as does the house called Margariti's, and situated on the ascent to the Trinità de' Monti. The Palazzo-Negrone is an excellent lodging-house. Via-Babuino, Via della Croce, Via-Condotti, Via-Frattina, and Via de' due Macelli, contain several lodgings; as do Via-Vittoria, Via-Pontefici, Via-Condotti, and Via-Bocca di Leone: the Palazzo-Canino, in the last-named street, is one of the best lodging-houses at Rome. The Palazzo-Gavotti, the Palazzo-Fiano, and the new part of the Palazzo-Sciarra, (all on the Corso,) contain good accommodations; as do the Piazza-Colonna, and the Palazzo-Cardella, near Via di Ripetta; in which street, likewise, several lodgings may be met with. The Piazza de' Santi Apostoli contains good apartments. The Palazzo-Sceva, and the Palazzo-Collicola, near the Forum of Trajan, contain good apartments; as does the Palazzo-Maggi, near the Capitol. No. 152, Via-Rasella, is a large well situated house; as is Casa-Giorgio, in the Lavatore del Papa. The Palazetto-Albani, and the Villa-Miollis, are good houses; but unwholesomely situated; especially the latter.

The best water at Rome is that of

the Fontana di Trevi, and the Piazza di Spagna; the best air, that of the centre of the Corso, the Piazza di Spagna, the Trinità de' Monti, the environs of the Fontana di Trevi, and the Foro-Trajano, and its environs. The price lately given for the best apartments at Rome, plate and linen inclusive, has been from thirty to fifty Louis-d'ors a month. Large and well-situated lodgings may, however, be procured for about eighty scudi a month; and small apartments for half that sum*. The best *Traiteurs* usually charge English Families ten pauls a head for dinner, bread and wine not inclusive; and this dinner usually furnishes the servants with more than they can eat: but (as I have already mentioned,) persons who get their dinner from a *Traiteur*, should not order it per head, but per dish†. The *Traiteur* near the Palazzo-Sciarra, on the Corso, will supply one person with dinner for five pauls: and at the houses of *Restaurateurs* in general a gentleman may be found in dinner, bread, and table-wine, for five pauls‡. Breakfast at a Coffee-house usually costs about one paul, and the charge for every cup of coffee is two baiocchi.

The price, per month, for a good carriage and horses, coachman's wages inclusive, is from sixty to seventy scudi, according to the expense of provender. The price per day, from twenty-four to twenty-five pauls—and for four hours, either morning or evening, twelve pauls. A good carriage and horses may frequently be purchased for about one hundred pounds sterling; and the

* Persons who are not anxious to live in that part of Rome which the English usually prefer, would do well to seek apartments in the Strada-Gialla; where the rent of two or three good rooms is not more than from ten to twelve scudi a month.

† Four or five dishes, sufficiently large to supply four Masters and four Servants with a plentiful dinner, bread and dessert

not inclusive, usually cost from twenty-five to thirty pauls.

‡ At the Palazzo-Fiano, in the Corso, there is a *Restaurateur*, who serves at a fixed price per portion, as is done at Paris; his charge for a plate of good soup being baiocchi 2½—a plate of bouillie, with vegetables, baiocchi 7½—a plate of roasted meat, ditto—a plate of common fruit 2 or 3 baiocchi; and a foglietta of good table-wine from 8 to 10 baiocchi.

expense of keeping them, coachman's and footman's wages, with grease for wheels, inclusive, is about twenty-six scudi per month. A coachman's wages is eight scudi per month, he finding grease and oil; and a footman's wages six scudi per month. They expect liveries once a year.

Hackney carriages may usually be hired for four pauls an hour, in the Piazza di Monte Citorio.

The wages of a *Valet-de-Place* is from four to five pauls a day, he finding himself in every thing.

Fire-wood is sold by the cart-load, which, during winter, usually costs about twenty-eight pauls, without carriage and portage, and this amounts to from five to eight pauls more, according to where the wood is taken. The best wood may generally be obtained at the Ripetta.

Rome is better supplied with eatables than any other city in Italy. The average price of the best beef is from seven to eight baiocchi a pound—gravy-beef, from five to six baiocchi—mutton, from six to eight baiocchi—lamb, six baiocchi—veal, from ten to twenty baiocchi—kid, ten baiocchi—excellent pork, from six to six and a half baiocchi—excellent wild-boar, from five to six baiocchi—wood-cocks, from twenty to twenty-five baiocchi each—a wild goose, from four to five pauls—wild ducks, ditto, per brace—widgeons each, about fifteen baiocchi—and teale, about one paul—partridges, from twenty-five baiocchi to four pauls each—small chickens, two pauls each—large fowls, three pauls each—hares, from three to four pauls each—rabbits, twenty-five baiocchi each—capons, forty-five baiocchi each—turkies (the best poultry in Italy,) ten baiocchi a pound, and sometimes less—tame ducks, each two pauls—pigeons, ditto—quails, each four baiocchi—beccafichi, from three to four baiocchi each—orto-

lans, twelve baiocchi each. Soles, turbot*, carp*, and other prime fishes, are seldom sold for less than from fifteen baiocchi to two pauls the pound: though common fish rarely costs more than ten baiocchi. Dried salmon is twelve baiocchi a pound—salted cod, three baiocchi. Good butter two pauls a pound, generally speaking, though it may sometimes be procured for fourteen or fifteen baiocchi. Cows' milk, per foglietta, five baiocchi—goats' milk, three baiocchi. Parmesan cheese, twenty-two baiocchi the pound—Dutch cheese, seventeen baiocchi—Brinzi, eighteen baiocchi. Household bread, two baiocchi and a half—a panetto, or roll, always one baiocco; at present, three of these weigh eleven ounces. Spanish rolls, two baiocchi and a half each. Grapes, apples, pears, peaches, and apricots, from two to four baiocchi the pound. Sweet oranges, three or four for one baiocco—Seville oranges, six or seven for ditto—lemons, each from one to two baiocchi—best chesnuts, twelve for one baiocco—potatoes, one baiocco the pound—beans, one baiocco and a half the pound. Eggs per dozen, from ten to twenty baiocchi. Wax candles, from forty-four to forty-five baiocchi the pound—Spoleto-tallow candles, twelve baiocchi the pound—Roman ditto, ten baiocchi. Charcoal, per sack, containing about 130lb. sixty baiocchi. The best markets for fruit and vegetables are those of the Piazza Navona and the Pantheon; the melons of Perugia are remarkably good, as is the Roman brocoli.

The wine of Orvietto usually sold at fifteen or sixteen baiocchi the small flask, is good, but seldom genuine: indeed, the Romans are accused of adulterating their white wines with a poisonous metallic substance. The wines of Albano and Gensano, however, may usually be purchased at the Scotch College for

* The carp brought from the Lake of Albano to the Roman fish-market, sometimes

weigh twenty pounds each; and are particularly delicious.

two scudi and a half, or, at most, three scudi the barrel; and are wholesome, because genuine. A barrel contains fourteen large flasks, and every large flask five fogliette. The foglietta is nearly an English pint. Spanish table-wine, which, if genuine, is good and wholesome, may be purchased in the magazines at Ripa-Grande, and usually costs from sixteen to eighteen scudi the barrel. Spanish white wines may likewise be purchased of Don Raffaele Anglada, No. 26, at Ripa-Grande; as may a remarkably good sweet wine of Portugal, called Setubal. Good Marsala, together with French wines, spirits, tea, groceries, English patent medicines, fish-sauces, mustard, &c., are sold by Lowe, No. 420, Corso. Foreign wines and spirits are likewise sold by Freeborn, No. 7, Via-Condotti; and by Townley, No. 58, Via-Condotti. Townley sells flannel also, and other English goods. French wines are sold at No. 40, Piazza di Spagna. Spillman, No. 81, Via della Croce sells good foreign wines and spirits; but his prices are high: he is the best Confectioner at Rome, and remarkably honourable in his mode of dealing; the average price of his ices (which are excellent) is twelve baiocchi the square cake; ices in the shape of fruit cost more. Oil varies in price from eight to twenty-four baiocchi the foglietta, according to its quality; but good salad oil is not easily obtained. Roman honey is good, and seldom costs more than seven or eight baiocchi the pound. Tea may be purchased of all the principal grocers. Black tea usually costs, per pound, about twelve pauls—green tea, from fifteen to eighteen pauls, according to its quality—Levant coffee, unburnt, about thirty-two baiocchi—Martinique coffee, unburnt, from twenty-four to thirty baiocchi—good lump-sugar, about two pauls—the best powder-sugar, about fourteen baiocchi—wax candles, from forty-three to forty-five baiocchi—and wax

torches, forty-two baiocchi. The above-named groceries and wax lights may be purchased better and cheaper at No. 90, in the Piazza di Trevi, than at any other shop. Good sugar, wax lights, and brandy, (the last four pauls a bottle,) are sold at No. 111, Piazza di Monte Citorio. Faiella, in the Piazza di Spagna, sells good groceries. The brothers Cogorni, grocers, in the Piazza Rondouini, sell good rum at six pauls the bottle; or, five and a half, provided the empty bottles be returned: they likewise sell good Bordeaux, Cyprus, and Malaga. Genuine wine of Nice may sometimes be purchased at the Palazzo-Borromeo, for four pauls a bottle. The average price of Bordeaux l'asfitte is eight pauls, and of the inferior sort six pauls, the bottle. The average price of good Marsala is five pauls; and of good Malaga four pauls, the bottle. Wine-merchants, in general, allow from three to five baiocchi for every empty bottle, when returned.

The best medicines are to be purchased at the Farmacia Marini Borioni, Via del Babuino, No. 98; and this shop contains excellent castor oil, Epsom salts, pearl barley, oatmeal, and sago, and tolerably good bark. The Spezieria del Collegio Romano likewise furnishes tolerably good bark: but if medicines be wanted during the night, they can only be procured at the Spezieria in the Via del Gambero.

Furs are very good and not dear. Roman pearls, if made and sold by Pozzi, No. 101, in Via-Pasquino, are well worth purchasing: but those made and sold in Via-Padella, and other places, are of a very inferior quality, and liable to turn yellow. The best Silk-mercier is Ciampi, No. 471, on the Corso. The best Milliner resides in Vie de' due Macelli, at No. 106.

The best Language Master at Rome is Sig. Guintotardi: the best Music-Masters are Signori Sirletti, Doria, Moroni, and Confidate. Sig. Guintotardi's price is one zecchino for three lessons. Eminent Music-

Masters ask ten pauls a lesson. Dancing-Masters charge from five to seven pauls a lesson; and Drawing-Masters about five pauls an hour. Sig. Santarelli, (who may be heard of at Monaldini's, in the Piazza di Spagna,) is an excellent Drawing-Master, and very moderate in his charges: and the Cav. Fidanza, (already mentioned as an eminent Artist,) teaches landscape painting at his own house; though he does not go from home to give lessons.

Vescovali, at No. 20, in the Piazza di Spagna, has a large collection of ancient bronzes, Vases, Medals, &c., for sale. Sulphurs are sold at No. 31, Via-Capo-le-Case, for three scudi per hundred: they are likewise sold at No. 53, on the Corso; and in the Piazza di Spagna, by Pavoletti, who is deemed particularly skilful in the art of making pastes and sulphurs. Small and beautiful specimens of Roman Mosaics may be found in the Piazza di Spagna, and its environs. Specimens of *Scajuola*, and Paintings *all' Encausto*, may be found at No. 3, in the Forum Romanum, near the arch of Severus. One of the best shops for bronze Lamps, and silver Plate, is that of Sig. Belli, No. 63, in Via-Valle. One of the best Stationers' shops is in the Piazza Colonna, and opposite to the Post-Office. Manuscript Music, both ancient and modern, is sold by the Abbate Santini, at No. 49, Via-Vittoria. Bouchard, Bookseller, at No. 69, in the Piazza di Spagna, (a very fair Dealer,) sells coloured Drawings, Prints, and English Books. Monaldini, Bookseller, in the Piazza di Spagna, sells English Books, English writing and drawing Paper, &c., and Piale, at No. 428, on the Corso, has a small circulating Library, which contains a few English Books. The subscription to this Library is seven pauls for one month

only; and fifteen pauls per quarter. Large assortments of Prints, and coloured Drawings, are to be found on the Corso; and likewise at No. 19, Via-Condotti, a fair dealing shop. The Calcografia Camerale also contains a considerable collection of Prints; the prices of which are specified in the catalogue; and from ten to fifteen per cent is deducted, if a large number of prints be purchased.

The usual fee given, by the Romans, to their Physicians, is three pauls a visit; but Foreigners are expected to pay more liberally.

Rome, (as has been already mentioned,) contains six Theatres; namely, *The Aliberti*, which is opened for masked Balls during Carnival; *The Argentina*, where operas are performed between Christmas and Lent; *The Valle*, where operas and plays are performed at the same season; *The Apollo*, or *Tordinoni*, likewise an opera-house; *The Pace*; and *The Pallacorda*. The price of a good box at the Teatro-Aliberti, during Carnival, is from fifteen to twenty pauls; besides which, every person pays three pauls for admission. At the other Theatres, the price of boxes varies according to the merit of the performers; but, nothing is paid for admission, except by those persons who go into the *parterre*.

Persons who intend to make a long stay, and to live economically in this city, should endeavour to hire an unfurnished apartment, and furnish it themselves; furniture being very cheap; and the rent of unfurnished apartments very low.

A Procaccio goes every week from Rome to Naples, and conveys luggage*.

The best Roman *Padrone di Vetture* is Balzani, who may always be found, or heard of, at the Locanda del Orso; and is the brother and

* Persons who wish to convey luggage by water from Rome to Naples, should apply to the Masters of the vessels at Ripa-Grande; but as luggage going either by the

Procaccio, or by water, must be taken to the Custom-house at Naples, it is not advisable to send books, nor any thing contraband, by these conveyances.

partner of Balzani, the *Padrone di Vetture*, at Florence *.

POST-OFFICE.

Letters for Great Britain and France go on Mondays, Thursdays, and Saturdays; and may be franked, on Mondays, from nine in the morning till four in the afternoon; on Thursdays, from nine in the morning till twelve; and on Saturdays, from nine in the morning till half-past eight in the evening.

Letters for the kingdom of Naples go on Tuesdays and Fridays; and letters for Tuscany on Mondays, Thursdays, and Saturdays.

Letters for Tuscany, and the kingdom of Naples, may be franked either before noon, or between five and seven in the evening. The expense for franking a single letter to Great-Britain is fifteen baiocchi; and for franking a single letter, either to Florence or Naples, two baiocchi and a half.

The Post-office is usually open from nine till twelve in the morning, and from three till seven in the evening.

Letters from Great Britain may be expected on Mondays and Thursdays.

NEAPOLITAN TERRITORIES.

In order to enter the kingdom of Naples, it is necessary to procure a passport either from the Neapolitan Government, or one of its Ambassadors.

Travellers, on quitting Rome for Naples, derive no advantage from having their luggage plumbed; as, at Terracina, the last town in the

Papal territories, and also at the frontier, Custom-house officers have a right to examine trunks, &c.; but a fee of from five to ten pauls, according to the quantity of luggage, always prevents the exercise of this right. At Fondi, the first town in the Neapolitan dominions, six carlini per carriage, given at the Custom-house, will generally secure luggage from examination.

MONEY OF NAPLES.

Gold. Piece worth thirty *ducats*, or ducats—ditto, worth fifteen ducats—ditto, worth four ducats—ditto, worth three ducats—ditto, worth two ducats.

Silver. *Scudo*, worth *grani*, or grains 132—*Pezzo-duro*, worth grains from 123, to 124—*Piastre*, worth grains 120—*Piece*, worth grains 66—ditto, worth grains 60—ditto, worth grains 50—ditto, worth grains 40—ditto, worth grains 30—ditto, worth grains 26—ditto, worth grains 24—ditto, worth grains 20—ditto, worth grains 13—ditto, worth grains 12—ditto, worth grains 10—ditto, worth grains 5.

Copper. Piece worth four grains—ditto, worth 3 grains—ditto, worth $2\frac{1}{2}$ grains—ditto, worth 2 grains—ditto, worth 1 grain—ditto, worth half a grain.

One *ducato* is worth ten *carlini*, and one *carlino* is worth ten *grani*.

Accounts are kept in ducats and grains. The exchange upon London is fixed every Monday and Thursday afternoon; and Neapolitan Bankers give so many grains, according to the exchange, for every pound sterling.

The value of French gold varies from time to time; but an old Louis-

* Washerwomen at Rome commonly charge for washing and ironing as follows:

Sheets, per pair	bajocchi	8
Pillow-cases, each		1
Table-cloth		5
Napkins, per dozen		12
Towels, per dozen		12
Shirt, if plain, 6; if frilled		7
Shift		4
Drawers		4
Corset		5

Pocket-handkerchiefs, per dozen	12
Kitchen aprons, per dozen	12
Neck-cloth	1
Pockets, per pair	2
Sleeping waistcoat	4
Neckerchief, if frilled	7
Night-cap, if frilled	2
Plain white dresses, each	20
Petticoats, each	5
Cotton stockings, per pair	2
Silk ditto	4

d'or is usually worth from five hundred and forty to five hundred and sixty grains; and a Napoleon, from four hundred and sixty to four hundred and eighty-five grains.

Messrs. Falconnet and Co., the most eminent Bankers at Naples, are very obliging to Travellers: and Messrs. Reynolds & Co., Bankers, are honourable in their dealings, and particularly obliging to Travellers.

The common Neapolitan measure, called a *canna*, is equal to about two yards and a quarter English*; the Neapolitan pound to about eleven English ounces; and the *rotolo* to about thirty-one English ounces.

HOTELS AND OTHER LODGING-HOUSES AT NAPLES.

From two hundred to three hundred ducats a month have, during the last few years, been demanded in winter and spring, for the best ready-furnished apartments in this city: now, however, handsome lodgings large enough to accommodate a moderate-sized Family, may be obtained for an hundred, or, at the utmost, an hundred and fifty ducats a month, in those parts of Naples usually frequented by Foreigners, namely, the Chiaja, the Chiatamone, and the Strada di S. Lucia: in other situations lodgings are much cheaper. I have already mentioned the names of the best hotels: it may not, however, be superfluous to add, that the situation of the *Gran-Bretagna* is bleak during winter and spring; and that the back rooms in the *Crocele*, and other hotels near the tufo-rock, are damp and unwholesome. The price of apartments at the principal hotels is, generally speaking, higher than in any other part of Italy. Dinner usually costs ten carlini per head for masters; breakfast, twenty-five grains; and servants' board, per day, from four to six carlini a head. Jobmen, who supply strangers with carriages, usually charge three ducats

per day; and not much less by the month: but a good carriage and horses may frequently be purchased here for less than one hundred pounds sterling: and the expense of keeping them amounts to about fifty ducats a month, including twelve ducats for the coachman's wages. Provender for a coach-horse costs about four carlini per day—a stable and coach-house four ducats a month, and shoeing each horse, one ducat a month. Provender for a saddle-horse costs about three carlini per day. Hackney-carriages of all descriptions are to be met with in every quarter of Naples, at the following prices: Carriage with four places, a *course*, four carlini; and if taken by the hour, first hour, five carlini; and every subsequent hour three carlini. Carriage with two places, a *course*, twenty-six grains; and if taken per hour, first hour three carlini; and every subsequent hour, twenty grains. The drivers of these carriages cannot demand any thing more than the fare, though they expect a trifling gratuity. The wages of a *valet-de-place*, is from five to six carlini a day, he finding himself in every thing: and it is difficult to meet with a good Cook, who finds his own Assistant, under twelve ducats a month. Neapolitan Servants expect neither board nor lodging. Persons who keep their own cook should order dinner at so much per head, fire-wood and charcoal inclusive: and persons who mean to reside long at Naples, and wish to live economically, should endeavour to procure an unfurnished apartment; and either purchase or hire furniture themselves. Good apartments unfurnished may be obtained for four, or at the utmost, five hundred ducats per annum. Families who have their dinner from a *Traiteur*, are seldom well-served under five or six carlini a head, Servants inclusive: but a well-cooked dish, sufficient for two

* One *canna* contains eight Neapolitan palmi; and one palmo is about $10\frac{1}{2}$ English inches.

persons, may be procured, at a Cook's shop, for five carlini. Persons who dine at the houses of *Restaurateurs*, are presented when they enter, with the *carte à manger*; and the expense of dining at these taverns, bread and table-wine inclusive, is, generally speaking, from three to six carlini a head. One cup of coffee at a coffee-house usually costs five grains; one cup of chocolate, eight grains; and breakfast altogether, butter inclusive, two carlini. Provisions at Naples are good and plentiful. Beef on an average costs from twenty-four to twenty-six grains the rotolo—mutton about twenty grains—veal from thirty to forty grains—pork about twenty grains—and fish, from three to eight carlini. Naples, oysters are good; though perhaps not so well fattened as in the days of Lucullus. Turkeys are cheap and remarkably good; a small turkey costs from six to eight carlini; a fowl from three to four carlini; and a small chicken from fifteen to twenty grains. Parmesan cheese costs about nine carlini the rotolo; and English cheese, about ten carlini. Bread of the best quality usually costs from six to eight grains the rotolo. Oil varies in price; but the best usually costs from four to five carlini the rotolo. Milk is scarce and dear. The only good butter comes from Sorrento, and is six carlini the rotolo. The best veal, pork, and hams, likewise come from Sorrento; and the last usually cost four carlini the rotolo. Green tea on an average is twenty carlini the English pound; and black tea sixteen carlini—coffee from eleven to thirteen carlini the rotolo—loaf-sugar eight carlini—and other sorts, from six carlini to forty-five grains. Fruit is cheap and excellent. (It is supposed that in Magna Græcia the ancients iced their cherries, figs, water-melons and many

other fruits; and the Moderns would do wisely by adopting the same plan.) Ice, or rather frozen snow, is four grains the rotolo; iced water, two grains per quart; ices, in glasses, are eight grains each; and ices in cakes, twelve grains each. The wines of Posilipo, Capri, and Ischia, are palatable and wholesome; and cost about three ducats and a half the barrel, which holds fifty-six caraffi, or pints. The wines of Proceda and Calabria are good and wholesome; and cost about four ducats and a half per barrel. The Sicilian wines likewise are good*. Fire-wood usually costs from twenty to twenty-two ducats the large canna†; and charcoal fifteen carlini the quintal. Wax-lights of the best quality, called Venice-candles, are about six carlini the pound; and tallow candles twelve grains the pound in the shops, and eleven grains at the *Fabbrica*. Sig. Graindorges has, in the Largo del Castello, an English Warehouse, which contains porter, ale; French, Spanish, and Portugal wines; excellent Lachrymæ both white and red, Marsala, brandy, rum, Hollands, liqueurs, gunpowder, hyson, and black tea; Durham mustard; English writing-paper, pens, and pencils; fish-sauces; court-plaster; English cheese; curry-powder; anti-attrition grease; English razors, saddles, and bridles; James's powder, Epsom and Cheltenham salts, soda-powders, spirit of hartshorn, and spirit of lavender. Strong's British Warehouse, No. 1, Strada-Molo, near the Fontana-Medina, contains several of the same articles; and Terry, in the Strada-Toledo, sells English writing-paper, pens, elastic soles, and a considerable variety of other English goods. Paturle and Co. at No. 329, Strada-Toledo, have a large assortment of French silks, velvets, gauzes, lace, shawls, ribands,

about sixteen English quarts.

† The large canna contains sixty-four palmi, it being a rule to have the canna square every way.

* Some of the best Calabrian and Sicilian wines are those of Piedimonte, Mongibello, S. Eufemia, Marsala, and Siragusa. Good Malaga may frequently be met with; and is sold by the *rubbio*, which contains

and almost every article manufactured at Lyons. Toro, at No. 12, Strada S. Francesco di Paola, is an excellent Shoemaker: Cardon and Co. at No. 209, Strada de Chiaja are good Milliners and Dress-makers; as likewise is Madelle. Houlemont, at No. 29, Vico lungo San Matteo, dirempetto La Trinità de' Spagnuoli. Naples is celebrated for its silks, gauzes, ribands, coral and tortoise-shell manufactures, soap, essences; and especially for its silk stockings, made at Sorrento, which are remarkably strong. Silks for Ladies' dresses are usually sold according to their weight: common silks are of various qualities; that called *Battavia* (two palmi and a quarter wide), is twenty-four carlini the canna—that called *Ormisino* (four palmi wide), is from twenty-four to twenty-eight carlini the canna—that called *Cattirella* (seven palmi wide), is from thirty-two to forty carlini the canna. Richer silks, called the King's, and sold at the *Fabbrica reale*, in the Strada-Toledo, are more costly. Thin ell-wide silk, called *Tafita*, is also sold at this shop, for about twenty carlini the canna. *Cottone e setta*, is strong, warm, cheap, and said to wash well. Silk stockings cost from sixteen to twenty-five carlini the pair, according to their weight and quality. Common silks, and *Cottone e setta*, are sold in the streets near the Largo del Castello, and in the Strada Sedile di Porto. Naples is likewise famous for musical instrument strings in general, and harp strings in particular. There is a circulating Library and Reading Room, in Strada S. Giacomo, No. 19, near the Strada Toledo, and Sig. Borel has a large and valu-

able collection of books for sale, near the Church of Trinità Maggiore. Sig. Angelo Trani has an excellent Stationer's Shop, in the Largo del Palazzo; and Sig. Luigi Tisi Pascuzzi, opposite to the Fontana di Monte Oliveto, is a good Coach-maker, and an honest man.

Doctor Kiskey, an English Physician, resides at Naples; as do Mr. Roskilly, an English Surgeon, and Mr. Reilly, an English Apothecary, who sells English medicines. One of the most celebrated Music Masters is Sig. Lanza, who charges a piastre an hour; and the most celebrated Dancing Master is Sig. Formichi, who charges the same.

For boxes at the Theatres there is a fixed price; beyond which nothing can be demanded for admission. A box, in the third row, at the Teatro di S. Carlo, usually costs five piastres; in the fourth row, four piastres; and in the fifth row, three piastres; and seats in the *parterre*, where Ladies may go without the smallest impropriety, cost six carlini each. A box in the third row, at the Teatro del Fondo, usually costs three piastres; and in the fourth row, two piastres, or, at most, two and a half. Seats in the *parterre*, are five carlini each. The Fondo is better calculated, both for seeing and hearing, than is S. Carlo.

A good box at the Teatro de' Fiorentini may be procured for fifteen carlini—at the Teatro della Fenice, for twelve carlini—and at the Teatro di S. Carlino, for ten carlini*.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS AND PROCACCI.

Sunday arrive letters from France,

Corset	5
Neck-cloth	2
Pocket-handkerchiefs, per dozen	12
Stockings per pair (if silk) . .	4
A plain white dress	25
A frill	5
A muslin cap, if bordered with lace	5
Stockings per pair (if cotton) . .	2

In the Strada-Vittoria, No. 38, there is a good Laundress, by name, Lastrucci: but her charges are high. She speaks English and French.

* Washerwomen at Naples commonly charge for washing and ironing as follows:

Sheets, per pair	Grains 12
Pillow-case	2
Table-cloth	6
Napkin, and Towel each	1
Kitchen-apron	1
Shirt	6
Shift	5
Drawers	4
Sleeping waistcoat	4
Night-cap	3
Petticoat	6

Italy, and Germany. *In the afternoon goes the Courier of Cilento.*

Monday and every other day, Sunday excepted, arrive and go the Courier and Procaccio of Salerno, and the Courier of Palermo.

Tuesday arrive letters from Bari, Lecce, Foggia, Lucera, and Manfredonia: likewise the Procaccio of Melfi, Nocera, Materdomini, and Sanseverino. In the evening go letters to Italy, Germany, and Great Britain.

Wednesday arrive the Procacci of Rome and Cilento: and on Wednesday go the Procaccio of Melfi, and the Courier of Palermo.

Thursday arrive letters from Spain, Italy, France, Germany, Great Britain, Messina, Palermo, Malta, and Calabria; Basilicata, Sora, and Campo-basso: likewise the Procaccio of Bari, Lecce, Foggia, Lucera, Abruzzi, Calabria, Basilicata, Sora, and Campo-basso.

Friday night goes the Procaccio to Rome.

Saturday morning arrives the Procaccio of Nocera, Materdomini, and Sanseverino; and Saturday go the Procacci of Bari, Lecce, Abruzzi, Foggia, Basilicata, Sora, and Campo-basso; and the letters for Sora and Campo-basso. At night go the Procacci of Calabria and Nocera, Materdomini and Sanseverino, Bari, Lecce, Abruzzi, Foggia, Basilicata, Sora, and Campo-basso; and the letters for Sora and Campo-basso. At night go the Procacci of Calabria and Nocera, Materdomini, Sanseverino and Monte-Sarchio. At night likewise go letters for Italy, Messina, Calabria, Palermo, and Malta; Bari, Tarento, Lecce, Lucera, Foggia, Basilicata, and Abruzzi.

During summer the Procacci set out on the Friday night, instead of the Saturday morning. *On the first Saturday in every month go letters for Ragusa and Constantinople.*

Letters for Great Britain must be franked; and the price is fifteen grains for every single letter. Letters

for France must be franked; and the price is ten grains for every single letter.

The office for franking letters is open every day, Sunday excepted, from nine till twelve in the morning, and from four till five in the afternoon.

Tuesday and Friday are the best days for franking letters addressed to Great Britain; and Thursday is the only day on which letters from Great Britain are received.

PIANO DI SORRENTO.

Price of Lodging-houses.

The price of Lodging Houses depends on the term for which they are taken; and also on the season of the year. During summer, from eighty to an hundred ducats per month are demanded for the large Villa-Marisca—from sixty to seventy ducats per month for the large apartment in the Villa-Spinelli—sixty ducats per month for the Villa-Starace—from sixty to eighty ducats per month for the large apartment in the Palazzo-Cocomella; and from forty to fifty ducats for the small apartment—sixty ducats per month for the upper apartment in the Villa-Correale; and more for the lower apartment, if a considerable number of beds be required. Small apartments calculated to accommodate a Lady and her Servant, or a single Man, may always be procured for fifteen ducats per month; and sometimes for two-thirds of that sum. Plate and linen are included in these prices.

AVERAGE PRICE OF PROVISIONS, &c.

Excellent beef, (prime pieces) from twenty to twenty-four grains the rotolo—excellent veal, from twenty-four to thirty grains—delicious pork, from fourteen to sixteen grains—excellent hams, pig's cheeks and bacon, from twenty-four to thirty grains—excellent butter, sixty grains—bread of the best quality, (which is brought daily from Castel-a-mare,) seven

grains—macaroni, from ten to twelve grains—fish, from ten to forty grains, according to its quality—fruit from two to four grains—clean ice, or, properly speaking, frozen snow, to mix with wine, two grains—and snow for icing liquors, one grain and a half—excellent salad-oil, about thirty grains the measure—excellent milk, three grains the measure, which is nearly an English quart—wine of Sorrento, per caraffa, three grains—wine of Capri, if it come direct from that Island, about thirty carlini the barrel—charcoal, from twelve to fifteen carlini the quintal—and fire-wood, seventy carlini the small canna.

Sorrento and its Piano are famous for delicious honey, clotted cream, and a dish called, in Devonshire, *junket*: and (what seems extraordinary) the Sorrentines give it a similar name. Quails, during the month of September, are particularly good, plentiful, and cheap, in this country; but poultry is always scarce, and seldom good: fine fish is likewise scarce in the Piano di Sorrento; though attainable almost every evening at S. Agata; whither it is brought from the Gulph of Salerno during the day, in order to be sent to Naples at midnight*.

Families who remove from Naples to the Sorrentine shore, would do well to take with them tea, sugar, wax candles, soap, and cheese. Neither brandy nor rum, nor the wines of Spain, Portugal, and France, can be purchased at Sorrento: but boats go daily thence, and also from the Piano, to Naples; and every Master of a boat may be trusted to execute commissions, and even to bring letters, and money, for Foreigners. The Sorrento-boats, and those belonging to the Marina grande of the Piano,

* A fish called by the Sorrentines, *Morena*, may frequently be procured at S. Agata. This fish was highly prized by the ancient Romans: some of whom, in order to augment its bulk and flavour, fed it with the flesh of their Slaves.

Particularly strong Silk Stockings may

set out soon after day-break, and return between three and four o'clock every afternoon, weather permitting. The Meta-boats go more irregularly; there being, at times, a dangerous surf upon that beach. The price paid by the Sorrentines for going to Naples in a public boat, is six grains per head; and the best method of conveying a Family from Naples to Sorrento, is to hire one of these public boats, and embark about mid-day; at which time the wind is usually favourable. A Mariner, by name Epifanio, who frequently commands the boats belonging to the Marina of the Piano, is remarkably well-behaved, and an excellent Pilot: and a boat, commanded by him, may be hired for three or four ducats, according to its size; and he may generally be met with at the Molo at Naples, from ten in the morning, till twelve, every day, Sundays excepted.

Letters put into the Sorrento Post-Office, go perfectly safe to Naples: and letters addressed either to Sorrento, or any of the Villas in the Plain, are delivered with punctuality. A large Family, if economical, might live comfortably at Sorrento for four hundred pounds per annum †.

Doctor Cangiani, a well-educated Neapolitan Physician, resides in this town; and occupies the house once inhabited by the Sister of Torquato Tasso.

I will now close my account of the average prices of necessaries and luxuries, in France and southern Italy, by the following comparative view of Family-expenses in various parts of the Continent.

Generally speaking, a French franc (usually worth about ten-pence) will go as far in France as does a shilling in England: a Tuscan paul (usually

be purchased, for a moderate price, at the manufactory of Don Filippo Castellano, in the Piano di Sorrento: and excellent Gauze, for Musquito-nets, may be purchased very cheap at Sorrento.

† Washerwomen here are particularly moderate in their charges.

worth about five-pence) will go as far in Tuscany as does a franc in France: a Roman paul (usually worth about four pence) will go as far in the Ecclesiastical territories as does a Tuscan paul in Tuscany: and

a carlino of the kingdom of Naples (usually worth about three-pence) will go as far in the Neapolitan dominions as does a Roman Paul at Rome.

CHAPTER VI.

Route from Geneva to Chambéry—from Chambéry over the Mont-Cenis to Turin—New Road made by Napoleon—Passage of Mont-Genèvre—Route from Nice through Genoa to Pisa—from Leghorn through Pisa to Florence—from Pisa through Lucca and Pistoja to Florence—from Pisa to Modena—Expense of travelling en voiturier from Lucca through Pistoja to Florence—Price charged by Voiturins for conveying Luggage from Florence to Rome—Lascia-Passare—Route from Florence through Siena to Rome—from Florence through Perugia to Rome—from Genoa through Bologna, Rimini, Sinagalia, Ancona, Loretto, and Terni, to Rome—from Milan through Bergamo, Verona, Vicenza, and Padua, to Venice, Bologna, and Florence—from Milan to Bologna, through Piacenza, Parma, Reggio, and Modena—from Milan to Turin—from Aoste to Turin—from Turin over the Maritime Alps to Nice—from Turin over the Bochetta to Genoa—from Rome to Naples—Passports—Modes of dividing this journey—Buona-mano usually given to a Voiturier—Route en voiturier from Pisa to Massa and Carrara—from Rome to Florence through Perugia—Caution against travelling through Perugia to Rome during the great heats—Route en voiturier from Calais to Rome, during winter—from Florence through Siena to Rome—from Rome to Naples—Passports—Route from Florence through Bologna, Venice, Vienna, Prague, and Dresden, to Hamburg—
—from Florence through Mantua, and by the Tyrol to Augsburg and Wurtzburgh—and, during summer, from Rome through Florence and Milan by the Simplon to Geneva, and over the Jura-Alps to Poligny, Dijon, Melun, Paris, and Boulogne—and likewise, during summer, from Florence to Venice, Milan, Turin, and over Mont-Cenis to Pont de-Beauvoisin—Passports.

ROUTE FROM GENEVA TO CHAMBERY.

- 2 *Fluiset*
- 2 *Frangy* Two good inns.
- $1\frac{1}{2}$ *Mionas*
- $1\frac{1}{2}$ *Rumilly*—A small Village, placed at the junction of the Scran and the Nephe. Inn, *Les trois Rois*.
- $1\frac{1}{4}$ *Athens*
- $1\frac{1}{2}$ *Aix-les-Bains*—formerly called *Aqua-Gratiana*. The mineral waters of Aix are in high repute; and its Baths (supposed to have been constructed by the ancient Romans,) were repaired by the Emperor Gratian. Best inn, *La Cité de Genève*.
- 2 Chambéry.

$11\frac{3}{4}$ posts.

ROUTE FROM CHAMBERY, OVER THE MONT-CENIS, TO TURIN.

- 2 *Montméillant*—The country from Chambéry hither is well cultivated; and the vineyards near Montmélian produce good wine. The latter town is finely situated on the

Isère. Two bad Inns; but that on the Hill is the best.

- $1\frac{1}{2}$ *Maltaverne*
- $1\frac{1}{2}$ *Aiguebelle*—The country between Maltaverne and this village is barren: but the situation of Aiguebelle is pleasant; the inhabitants, compared with their neighbouring compatriots, are wealthy; the Post-House, though destitute of a Remise, is, in other respects, a tolerably good inn; and *l'Hotel de l'Union*, (an equally good inn,) possesses an excellent Remise.
- $2\frac{3}{4}$ *La grande Maison*—The new Road, constructed by order of the Emperor Napoleon, commences just beyond Aiguebelle, and passes through the Maurienne, a narrow valley, bordered by some of the most gigantic of the Maritime Alps, parts of which display barren scenery, while other parts are embellished with pasturages, and clothed with woods.
- 2 *S. Jean de Maurienne*—Between Aiguebelle and S. Jean de Maurienne are several bridges, thrown over a brawling torrent, called the

Arc, and one of the tributary streams to the Isère. The villages of Epièrre, La Chapelle, and La Chambre, all situated in the Maurienne, once exhibited a striking picture of poverty and disease.—*Crétins* were seen at almost every door; and the inhabitants were universally afflicted with Goïtres. But Napoleon, to secure his new road, drained the marshes, and confined within its proper channel the destructive torrent which continually flooded the valley; and by these means he rendered the air salubrious; prevented the increase of *Crétins*; exterminated Goïtres; and changed a glen of misery into a line of prosperous towns and hamlets.

2 *Saint Michel*—Beyond S. Jean de Maurienne the road crosses the Arvan on a stone bridge; and then traverses the Arc on another bridge; facing which, is a rivulet of water that petrifies every substance it touches; and has, consequently, made, for itself, a natural aqueduct. Midway between S. Jean de Maurienne and S. Michel is the hamlet of S. Julien, celebrated for its wines. *The Hotel de Londres*, at S. Michel, is a good inn.

2½ *Modane*—Two inns; *l'Hotel de la Poste*, and *l'Hotel des Voyageurs*; both tolerably good.

2 *La Verney*

2 *Lans-le-Bourg*—Not far distant from Le Verney is the double Cascade of S. Benoît, one of the finest waterfalls in the Alps; but, though near the road, not close to it: and between Le Verney and Lans-le-Bourg is Ternignon, situated on the Arc, not far from its confluence with the Leisse. Between Modane and Lans-le-Bourg, the Emperor of Austria is building a strong Fortress, to command the passage of Mont-Cenis.

Lans-le-Bourg, situated at the base of Cenis, contains a considerable number of inhabitants, most of whom are employed in facilitating the passage of the mountain; by removing the new-fallen snow, during eight or nine months of the year, from those places where, if suffered to accumulate, it might block up the road; and by affording Travellers every assistance they require.

L'Hotel Royal, at Lans-le-Bourg, is an excellent inn, built by order of Napoleon, for the accommodation of his officers; but now kept by an

English woman. *L'Hotel de la Poste* likewise is a good inn, though inferior to the other.

After heavy falls of snow, carriages are sometimes from six to seven hours in ascending Cenis on the Savoy side; and from four to five hours in descending on the side of Piedmont; and when the snow is particularly deep, carriages are dismounted, and put into *traineaux*: this, however, rarely happens; and the only dangerous part of the passage of Cenis during winter, namely, the gallery situated at the base of an avalanche, which falls annually, is now avoided; by means of a road, lately made practicable for carriages, from the Italian Barrier to the wild and almost terrific Plain of S. Nicolo; and through the centre of that Plain to Molaret. This new part of the passage, though an excellent road, and perfectly exempt from danger respecting the avalanche, requires fences; and should on no account be passed without a guide, either in the dark, or after sudden and heavy snow storms; as it lies close to the brink of precipices till it enters the Plain.

Few scenes can be more astonishing or more truly sublime, than that presented to Travellers who cross Cenis. Pompey is supposed to have been the first person who attempted making a passage over this Alp; which, from his days till the year 1811, could only be crossed on foot, on a mule, or in a *chaise-à-porteur*. Napoleon, however, determined to make a carriage-road; and, to accomplish his purpose, employed the Cav. Giovanni Fabbroni; who, in five months, by the aid of three thousand workmen, formed a new route, practicable for carriages at all seasons of the year; and not only practicable but perfectly safe, (the circumstance of the avalanche excepted,) although it traverses a part of Cenis which is five thousand eight hundred and ninety-eight English feet above the level of the Mediterranean sea. This excellent and

wonderful road unites the Valley of the Arc in Savoy with that of the Doria-Riparia, in Piedmont; passing, at Lans-le-Bourg, over a fine bridge thrown across the Arc; thence winding up the side of Cenis, by means of six galleries, cut through pasturages and forests, to La Ramasse; whence, during winter, venturous Travellers, when coming from Piedmont, used, previous to the formation of the carriage-road, to descend to Lans-le-Bourg, (a distance of two leagues) in seven minutes; each Traveller being seated in a traineau, guided by one man only; who, if careless, or unskilful, risked the loss of his own life, together with that of the person he conducted: at present, however, these vehicles may be used on the carriage-road with perfect safety; though not with their former celerity; the descent being so gradual, that it is needless for a light carriage to have a drag-chain. The most elevated part of the route is a plain, two leagues in length, encircled by the loftiest peaks of Cenis, and leading to the Post-House, (a small inn) the Barracks, and La grande Croix, another small inn. The Plain of Cenis is embellished with a beautiful and, according to report, an unfathomable Lake; whose limpid waters reflect the surrounding heights, and contain some of the most delicious trout in Europe.

Fronting this Lake stands a hamlet called Tavernettes, because every house receives Travellers: and at the extremity of the Lake, on the Piedmontese side, and to the left of La grande Croix, stands L'Hospice; which was founded by the Emperor Charlemagne, for the accommodation of Travellers; suppressed at the commencement of the French Republic, but restored, and rendered more than usually flourishing, by the Emperor Napoleon.

One of the best dinners I ever saw, consisting of all the eatables Cenis produces, was served at L'Hospice; and what is still more important to Alpine Travellers, we had excellent

wine, likewise the produce of the Mountain, and large fires. With our dessert, came children, carrying salvers filled with the various flowers which enamel Cenis; and the only return we were allowed to make, for this hospitality, was a small contribution toward the maintenance of the establishment.

The descent from the Italian Barrier into Piedmont displays much more stupendous scenery than does the ascent from Savoy; and the difficulty of constructing the carriage-road was much greater on the Piedmontese side than on the other. The first gallery which presents itself, on this side, is six hundred and fifty feet in length, and cut, in several places, through solid rocks of granite. The Plain of S. Niccolo is adorned with fine Cascades; and, opposite to the hamlet of La Ferriere, is another gallery, above two thousand feet in length, and cut through a remarkably hard and precipitous rock of solid granite. Here, a wall, nine feet in height and six hundred in extent, defends the gallery from earth and loose stones, which might otherwise fall into and destroy it. The scenery in this part of the route is enchanting. Near Molaret rise the fruitful hills of Chaumont, watered by the Doria-Riparia, which descends from Mont Genèvre; and on the left is the beautiful Valley of Cenis, extending to Susa. From the Post-House at Molaret to the extremity of the pass of Gaiglione, the road, generally speaking, is cut through rocks at the brink of a precipice flanked by a strong dwarf wall; and then traverses a hill (covered with rich vegetation, and exhibiting a distant view of the Valley of the Doria, and the mountains near Turin,) till it enters the Faubourg of Susa.

As travellers who pass Cenis are liable to encounter fogs, snow-storms, and dangerous gusts of wind, Napoleon established, in the most elevated and exposed parts of the route, twenty-six small Inns, or

Refuges, provided with bells, which during the prevalence of thick fogs are rung, to guide Travellers from one Refuge to another: and these inns are tenanted by *Cantonniers*, whose business it is to keep the road in good condition.

The number of *Cantonniers* instituted by Napoleon, has been reduced by the King of Sardinia; who still, however, preserves two companies, amounting to about fifty men: and to assist in defraying the expense of keeping the new route in repair, and maintaining the establishment at L'Hospice, there is a tax, amounting to two livres for every horse, or mule, who passes Cenis, three livres for every carriage not on springs, and six livres for every carriage with springs—small expenses these, compared with what was formerly paid for conveying Travellers, baggage and carriages over this Alp*. The new road is safe and good at every season.

The *Cantonniers* of Lans-le-Bourg are robust, intelligent, and honest: neither *Crètins* nor goitrous swellings of any description are seen here: and, what seems extraordinary, the Savoyard Peasants speak better French than do the Peasantry of France.

3 *Post-house on the plain of Mont-Cenis*

3 *Molaret*

2 *Susa*—This town, anciently called *Segusiam*, is watered by the Doria; and was once defended by the strong Fortress of La Brunetta, which is now destroyed; but there still remains near the town, a *triumphal Arch*, erected by Catus, the monarch of the Cottian Alps, who resigned his sceptre to Augustus.

In the valleys, between the base of Cenis and Susa, the inhabitants are afflicted with goitres; which they attribute to the chill the throat continually receives in consequence of the excessive coldness

of the water; which is, generally speaking, the only beverage they can command: neither can they afford to purchase clothes sufficient to defend them from the rigours of their climate; nor any sustenance, except bread, chesnuts, and the fish of the lakes and torrents; nay, even salt, the only cordial within their reach, cannot be universally attained, on account of the heavy tax laid upon it.

1½ *S. Georgio*

1 *S. Antonino*

1½ *Avigliano*

1½ *Rivoli*

1¼ *Turin*—The road between Susa and Turin is, generally speaking, a descent; and, in its approach to the latter town, passes through a rich country, fertilized by canals, which distribute the waters of the Doria. Near Turin this road is heavy. The approach to Turin, by way of Rivoli, is handsome.

—
33½ posts.

PASSAGE OF MONT GENEVRE.

The distance from Briançon to Mont Genève is three leagues; and the road recently made under the direction of the Cav. Giovanni Fabroni over this mountain, traverses a forest of pines, firs, and larches; not, however, by means of long and beautiful winding galleries, like those of the Simplon and Cenis; but by short and numerous turns, resembling a corkscrew, like those of the Col-di-Tenda. Forests of larches crown the heights above the plain of Mont Genève, which exhibits an extraordinary sight in the Alps, namely, fields of rye and oats, seldom unproductive, though frequently injured by the severity of the climate; and here, during the month of May, when Cenis still wears his winter mantle, spring puts on her gayest dress, and exerts her utmost activity: Travellers, however, who pass the Mont Genève, should recollect that Bears are more common here than on Cenis. The plain is not so extensive as that of the last-named mountain; but contains a

* The last time I passed Cenis, before the new road was made, the expense of conveying four persons and an English

coach was ten louis-d'ors, from Lans-le-Bourg to Novalesa.

† An extra half post is paid on entering and on quitting Turin.

village, and a Convent for the reception of Travellers. From *Mont Genève* to *Cesanne* is two leagues—from *Cesanne* to *Sestrières* four leagues—the descent from *Sestrières* to *Fenestrelles*, four leagues—and at the latter village there is a tolerable Inn. The double Fort of *Fenestrelles* merits notice, both with respect to its construction and its situation. Hence to *Pignerol* is eight leagues—from *Pignerol* to *Nonè* four leagues and a half—and from *Nonè* to *Turin* the same distance. *Nonè* contains a tolerable Inn.

ROUTE FROM NICE, THROUGH GENOA, TO PISA.

Should the carriage-road ever be finished from Nice to Genoa, it will enable Travellers to go in carriages through France to Italy, without crossing the great Alps: and it will likewise be a less circuitous route than those hitherto frequented. I have already mentioned, in the former part of this work, (page 105,) the present state of the new road between Genoa and Pisa: and I will now add, that from Nice to Mentone, and again from Savona to Genoa, there is a passable road for carriages: but the intermediate spaces are only practicable for mules. Inns may be found at Mentone, San Remo, Oneglia, Albenga, and Savona; and it is a very short day's journey for a mule from each of these towns to the other.

- 6 *Mentone*
- 1½ *Ventimiglia*
- 3 *San Remo*
- 5 *Oneglia*
- 4 *Alasio*
- 4½ *Finale*
- 3½ *Savona*
- 4½ *Voltri*
- 3½ *Genoa*—The Gates of this city are always shut one hour after sunset*.

* An extra half post is paid on entering and on quitting Genoa.

† Persons who wish to go either from Leghorn or Pisa to Rome, without passing through Florence, may save three posts, by taking the direct road through Poggibonsi to Siena. This journey *en voiturier* occupies about six days and a half; and *Voitu-*

- 3 *Recco*
- 1½ *Rapallo*
- 1½ *Chiavari*
- 2½ *Bracco*
- 1½ *Mattarana*
- 1½ *Borghetto*
- 3 *Spezia*
- 2½ *Sarzana*
- 1½ *Lavenza*
- 1 *Massa*
- 1 *Pietra-Santa*
- 1 *Via-Reggio*
- 1 *Torretta*
- 1 *Pisa*—Between *Torretta* and *Pisa* Travellers cross the *Serchio* in a ferry. 59½ posts.

ROUTE FROM LEGHORN, THROUGH PISA TO FLORENCE.

- 2 *Pisa*
- 1 *La Fornacette*
- 1 *Castel del Bosco*
- 1 *La Scala*—Inn, *La Posta*, and very uncomfortable.
- 1 *Ambrogiana*—Inn, *La Posta*, and very uncomfortable.
- 1 *La Lastra*
- 1 *Firenze*—The whole road, from Leghorn to Florence, is excellent, and almost totally exempt from hills: the inns are bad: but this is of little consequence to persons who go post; as the journey does not occupy more than ten hours with post-horses. Persons who travel *en voiturier*, and sleep upon the road, generally stop at *Capretia*; which is about mid-way between Pisa and Florence; and where the Inn is better than those at *La Scala* and *Ambrogiana* †.

8 posts.

ROUTE FROM PISA, THROUGH LUCCA AND PISTOJA, TO FLORENCE.

- 1½ *Lucca*—An extra half-post is paid on going from Pisa to Lucca; and an extra half-post on quitting Lucca.
- 2 *Borgo-a-Buggiano*
- 1½ *Pistoja*
- 1½ *Prato*
- 1½ *Firenze*.

8 posts.

ROUTE FROM PISA TO MODENA.

- 5 *Pistoja*
- 1 *Piastre*

rins usually convey an English carriage, containing four persons, from Leghorn to Rome, for about sixteen louis-d'ors.

The direct road from Leghorn, through Pisa, to Poggibonsi, is as follows:

- Posts 5, to *La Scala*.
- 1, to *Cammiano*.
- 2, to *Poggibonsi*.

- 1 *S. Marcello*—The Inn here is tolerably good, and pleasantly situated on a hill.
- 1 *Piano-Asinatico*
- $\frac{3}{4}$ *Bosco-Lungo*—Last post of Tuscany.
- 1 *Pieve di Pelago*—First post of the Modenese.
- 1 *Butigazzo*
- 1 *Monte-Cenere*.
- $\frac{3}{4}$ *Paullo*
- $\frac{3}{4}$ *Serra de' Mazzoni*
- 1 *S. Venanzio*
- $\frac{3}{4}$ *Formigine*
- $\frac{3}{4}$ *Modena* — Travellers are frequently charged one post from S. Venanzio to Formigine, and the same from Formigine to Modena.
- 15 $\frac{1}{2}$ posts.

The journey from Pistoja to Modena was performed with ease by an English Gentleman during the month of November, and without an Avant-Courier to order horses, within twenty-four hours: or, to speak more precisely, he was on the road travelling seventeen hours and a half, and stopped for changing horses, &c., three hours. The ascents are judiciously formed; the road is good, and well defended from danger; but the accommodations are bad.

The distance from Modena to Mantua is five posts and a half.

Voiturins will take an English post-chaise, carrying three or four persons from Lucca through Pistoja to Florence, in one day and a half, for nine scudi, *buona-mano* not inclusive, and they will likewise convey luggage from Florence to Rome for two pezzì-duri the hundred weight.

ROUTE FROM FLORENCE, THROUGH SIENA, TO ROME.

Previous to undertaking this journey, it is advisable for British subjects, if they travel in their own carriage, to apply to the British Consul-General at Rome, for a

Lascia passare for Ponte-Centino, and another for the Porta del Popolo at Rome.

- 1 *S. Casciano*—A post-royal. A third horse.
- 1 *Tavarnelle*—A third horse.
- 1 *Poggibonsi*—Best inn, *Il Leone rosso*. The road from Florence hither is hilly, and, in general, paved.
- 1 *Castiglione-cello*—A third horse. Road good.
- 1 *Siena*—Best inn, *L'Aquila Nera*, already mentioned. Road hilly, but good*.
- 1 *Montarone*
- 1 *Buonconvento*—Road from Siena hither excellent; though, near Buoneconvento, there is a very steep hill. The *Albergo del Cavalletto*, in the last-named town, contains good beds; but the rooms are dirty.
- 1 *Torrenieri*—A third horse to Poderina, and the same returning.
- 1 *Poderina*
- 1 *Ricorsi*—A third horse to Radiceofani.
- 1 *Radiceofani*—A large and good Inn, already mentioned. Road from Buoneconvento hither excellent, but hilly.
- 1 *Ponte-Centino*—This is the first Custom-house in the Ecclesiastical territories: and Travellers who are not provided with a *Lascia passare* for Ponte-Centino meet with an unpleasant detention here, and pay for having their baggage plumbed. The road from the Post-house on Radiceofani to the torrent at the base of the mountain is excellent; but thence it traverses six or seven times the bed of the torrent; which bed consists of large loose stones occasioning continual jolts; and, beyond Toricelli, this torrent (as has been already mentioned,) is, after rain, sometimes dangerous: but, in case of necessity, Travellers may sleep at Toricelli†.
- 1 *Aquapendente*—The road beyond the torrent, to this town, is excellent; and the Inn here tolerably good.
- $\frac{3}{4}$ *San-Lorenzo nuovo*—A good inn, already mentioned. Road excellent.
- 1 *Bolsena*—Road excellent. A third horse to Montefiascone.
- 1 *Montefiascone*—Road good, but hilly.
- 1 *Viterbo*—A good inn, already mentioned. A third horse to the mountain.

for which sum the keys are brought to the opposite gate, and delivered up when their owners quit Siena.

† The price of oxen per pair, for aiding post-horses to draw heavy carriages from Ponte-Centino up the mountain of Radiceofani, is sixty baiocchi.

* Travellers would do wisely to take wine and water from Siena, for the rest of their journey, both being excellent here, and unwholesome in most of the succeeding towns. It is likewise advisable to take fruit from Siena. On entering this city, Travellers are obliged to leave the keys of their trunks at the Gate, and pay one lira;

- 1 *La Montagna*—Road good, but hilly.
 1 *Ronciglione*—Two bad Inns. Road good.
 1 *Monterosi*—Two inns; *La Posta* the best. Road good.
 1 *Baccano*—Inn, *La Posta*, and tolerably good.
 1 *Storta*
 1 $\frac{1}{4}$ *Roma*—The road between Monterosi and the Ponte-Molle, from the spot where the Loretto and Siena routes join, is occasionally rough; but, from the Ponte-Molle to Rome, excellent. Travellers who are provided with a *Lascia passare* for the Porta del Popolo, have no trouble with respect to Custom-house Officers; but persons, not so provided, are obliged to drive, in the first instance, to the Custom-house; and give from five to ten pails, in order to save their luggage from a tedious examination. An extra quarter of a post is charged on entering Rome; and an extra half-post on quitting it.

ROUTE FROM FLORENCE, THROUGH PERUGIA, TO ROME.

- 1 $\frac{1}{2}$ *Ponte a Sieve*—A post-royal.
 1 $\frac{1}{2}$ *Incisa*
 2 *Levane*
 2 *Arezzo*—Inn, *La Posta*.
 1 $\frac{1}{4}$ *Castiglion Fiorentino*
 1 $\frac{3}{4}$ *Camoscia*—Inn, *La Posta*.
 1 $\frac{1}{2}$ *Case del Piano*
 1 *Magione*—A third horse to Perugia, and *vice versâ*.
 1 $\frac{1}{2}$ *Perugia*—Inn, *La Corona*, and good. The road from Florence to Perugia is excellent; unless it be during wet seasons; when the Lake of Trasymenus sometimes overflows, and renders this route dangerous.
 1 *La Madonna degli Angeli*—A third horse to Perugia, but not *vice versâ*.
 1 *Foligno*—Inn, *La Posta*, and tolerably good.
 1 *Le Vene*
 1 *Spoletto*—Inn, *La Posta*, and good. A third horse to Strettura, and *vice versâ*. The mountain of La Somma, over which the road passes, is the highest point in this part of the Apennine. La Somma is supposed to derive its name from a temple dedicated to Jupiter-Summanus, which stood on its summit.
 1 *Strettura*
 1 *Terni*—Inn, *La Posta*, and very good.
 1 *Narni*—A third horse from Narni to Otricoli, and *vice versâ*.
 1 *Otricoli*—This town stands about two miles distant from what is supposed to have been the ancient *Otricoli*, which was seated on the Tiber.
 $\frac{3}{4}$ *Borghetto*—Between this village and Otricoli the road crosses the Tiber

on a fine Bridge, erected during the reign of Augustus, and repaired by Sixtus V. A third horse from Borghetto to Otricoli, but not *vice versâ*.

- $\frac{3}{4}$ *Civita-Castellana*—*La Croce bianca* is a tolerable inn, though small.
 1 *Nepi*—Inn not comfortable as a sleeping place.
 $\frac{3}{4}$ *Monterosi*
 1 *Buccano*
 1 *Storta*
 1 $\frac{1}{4}$ *Roma*—The road from Perugia to Rome is excellent.
 27 $\frac{1}{2}$ posts.

ROUTE FROM GENOA, THROUGH BOLOGNA, RIMINI, SINIGAGLIA, ANCONA, LORETTO, AND TERNI, TO ROME.

- 3 *Campo-Marone*
 4 *Vtaggio*
 4 *Novi*
 3 $\frac{1}{2}$ *Tortona*—*La Croce bianca* is a good inn.
 2 $\frac{1}{4}$ *Voghera*
 1 $\frac{1}{4}$ *Casteggio*
 1 $\frac{1}{4}$ *Broni*—Best Inn, *La Posta*.
 2 *Castel S. Giovanni*—Between this spot and Piacenza the road traverses the bed of the Trebia.
 2 *Piacenza*
 2 *Fiorenzuola*—The *Albergo della Posta* is a good Inn.
 1 *S. Donnino*
 1 *Castel-Guelfo*
 1 *Parma*
 1 *S. Ilario*
 1 *Reggio*
 1 *Rubiera*
 1 *Modena*
 1 $\frac{1}{2}$ *Samoggia*
 1 $\frac{1}{2}$ *Bologna*—Between Samoggia and this city there is a bridge thrown across the Reno. Bologna is famous for quinees.
 1 $\frac{1}{4}$ *S. Niccolo*—The road crosses the Savena on a bridge.
 1 $\frac{1}{4}$ *Imola*—This town, the *Forum Corneli* of the Romans, is seated on the ancient *Via Emilia*, which leads from Bologna to Rimini.
 1 *Faenza*—Between Imola and this town the road crosses the Santerno on a Bridge. Faenza, anciently *Faventia*, was heretofore celebrated for earthenware, to which it gave the name of *Faience*. Part of the road between S. Niccolo and Faenza is, during wet weather, dangerous.
 1 *Forlì*—Anciently *Forum Livii*. The cupola of the Cathedral, painted by Cignani, and the Chupel of the *Madonna del Furco*, together with several pictures in other Churches, merit notice. The Square is one of the finest in Italy; and the Post-house is a tolerable inn.

1½ *Cesena*—The road, previous to entering this town, crosses the Savio on a magnificent modern bridge. Cesena contains a *curious Library* belonging to the Minor Conventuals, and a *colossal statue of Pius VI.* Between two and three miles from this town, the road crosses the Pisatello, which flows into the Fiumicino, supposed to have been anciently called *the Rubicon*. Some authors, however, assert that the Pisatello itself was the stream which divided Cisalpine Gaul from Italy.

1 *Savignano*—Anciently *Compitum*.

1 *Rimini*—The road between this town and Fano is the ancient *Via Flaminia*. Rimini, the *Araminium* of the Ancients, and once a considerable city, still exhibits remains of former magnificence. The Bridge over the Marecchia, originally the *Arminum*, appears to have been either built or repaired by Augustus and Tiberius: it is situated at the junction of the Via Emilia with the Via Flaminia; and particularly merits observation. On quitting Rimini, the Pesaro-road passes under a *Triumphal Arch*, erected in honour of Augustus.

Ravenna, the seat of Empire under Theodoric, is only four posts distant from Rimini, and merits notice, on account of its antiquities; and likewise because it contains the tomb of Dante. Best inn, *La Fontana*.

1½ *Cattolica*—Previous to arriving at this town, the road crosses the Conca on a bridge; but, when the Conca rises high in consequence of rain, this road is dangerous. Between Cattolica and Rimini are ruins of the ancient city of Conca, inundated by the sea; and at a distance, on the left, is the little Republic of San-Marino.

1 *Pesaro*—The great square, which is handsome, contains a statue of Urban VIII. Several antiquities and some fine paintings may be found in this town. The figs of Pesaro are deemed the best in Italy; and the Theatre is remarkably elegant*.

1 *Fano*—The modern name of this town seems to be derived from a *Fano*, or Temple of Fortune, which once stood here. The ancient name, according to Vitruvius, was *Colonia Fanestris*. The objects best worth notice at Fano are *the remains of the triumphal Arch of*

Constantine—the Library—the Theatre—and *the Cathedral*, which contains paintings by Domenichino. The Inn here is tolerably good.

1 *Marotta*—Between Fano and Marotta the road crosses the Metro, anciently *Metaurus*, celebrated for the defeat and death of Asdrubal, during the second Punic war.

1 *Sinlgaglia*—So called from its Founders, the *Galli-Senones*. This town is enlivened by a celebrated Fair, during the last week of July.

1 *Case-Bruciate*

1¼ *Ancona*—So called from being built in an angle resembling an elbow. This is a commercial town, with a fine Harbour, and a magnificent Quay. *The triumphal Arch* erected by the Roman senate, in honour of the Emperor Trajan, for having improved the Harbour of Ancona at his own expense, peculiarly merits notice; as it is finely proportioned, well preserved, and composed of larger blocks of marble than we find in any other ancient Roman edifice. Clement XII. made Ancona a Free-Port.

Oblong shell-fish called *Ballari*, or *Dattili del mare*, are found alive in large stones on this coast: they were deemed a great delicacy by the ancient Romans; and are, according to Pliny, so luminous that they shine in the mouth of the person who eats them.

1½ *Osimo*

1 *Loretto*—The road between Ancona and Loretto traverses a beautiful plain intersected by the rivers Musone and Aspido. Few of the original treasures of the celebrated *Santissima Casa* of Loretto now remain: but the liberal donations of the Bonaparte Family, and other wealthy Roman Catholics, have, in some degree, compensated for the loss sustained, during the Pontificate of Pius VI., by the Church of the Madonna at Loretto. *This Church* is magnificent; and in its centre, immediately under the cupola, stands the *Santissima Casa*, eased with Carrara marble finely sculptured; and containing a picture of the Nativity, by Annibale Caracci, and a Holy Family, by Raphael; together with numerous treasures of various descriptions. *The Piazza*, fronting the Church of the Madonna, merits notice; as does *the subterranean Dispensary*, which is furnished

* The Villa, once inhabited by the late Queen of England, is about a mile from Pesaro: and in her pleasure grounds are two Monuments, the one erected to the

memory of her Father, and the other to the memory of her Daughter, the amiable and ever to be lamented Princess Charlotte of Wales.

with three hundred Gallipots, painted after the designs of Raphael, or Giulio Romano.

³/₄ *Recanati*

³/₄ *Sambucheto*

1 *Macerata*—The Post-house here is a good inn. The country between Loretto and Macerata is beautiful, and richly cultivated; and near the latter town are ruins of the city of *Heloia-Ricina*, built by Septimius Severus. Macerata is famous for artichokes.

1½ *Tolentino*—The Square in this town exhibits a well-preserved piece of ancient Sculpture. After quitting Tolentino, the road traverses a part of the Apennine.

1 *Valcimara*—The number of torrents which issue from the eastern side of the Apennine is so considerable, that Travellers should not venture to go by way of Ancona and Loretto to Rome, after recent inundations, caused either by hard rain, or the melting of snow.

1 *Ponte-la-Trave*

1 *Seravalle*

1 *Case-Nuove*.

1 *Foligno*

12½ *Roma*—See the Route from Florence — through Perugia to Rome.

74½ posts.

ROUTE FROM MILAN THROUGH BERGAMO, BRESCIA, VERONA, VICENZA, AND PADUA, TO VENICE, BOLOGNA, AND FLORENCE.

1½ *Colombarolo*—The country from Milan hither is beautiful.

1 *Vaprio*

³/₄ *Osio*

1 *Bergamo*—Near Canonica Travellers cross the Adda, anciently the *Adua*, in a ferry. The Bergamasco is highly cultivated, fertile, and populous; the town of Bergamo large, well fortified, and adorned with a handsome *Cathedral*, which contains paintings of the modern Venetian school: but the best pictures are in the *Church of S. Maria Maggiore*. Principal inn, *L'Albergo Reale*. Bergamo is called the birth-place of Harlequin. This town is enlivened by a celebrated Fair, during the latter part of August, and the commencement of September; and its resident inhabitants amount to above thirty thousand persons.

1 *Cavernago*

1 *Palazzolo*

1½ *Ospedaletto*

1 *Brescia*—The road from Bergamo hither traverses a rich plain at the foot of the Alps. Brescia is a considerable town, seated at the base

of a mountain, between the rivers Mella and Naviglio, and supposed to contain forty-five thousand inhabitants; its fortifications are strong, and defended by a citadel. The *Palazzo di Giustizia* is a remarkable edifice, built partly in the Gothic, and partly in the Grecian style, and contains fine frescos, together with other good paintings. The *Cathedral* is a handsome modern structure. The *Churches of S. Nuzarò al Carmine*, and *S. Afra*, contain fine pictures of the Venetian school, as do several of the Palaces. The *Mazzucchelli collection of medals*, and the *public Library*, merit notice. The *Theatre* is handsome; and *Le due Torri* is deemed the best inn.

1½ *Ponte S. Marco*.

1 *Desenzano*—After passing Ponte S. Marco, the road lies on the luxuriant margin of the Lago di Garda; whose waters resemble a little sea, and contain a fish called *Curpione*, which was deemed particularly delicious by ancient Epicures. The Lago di Garda, formerly called *Lacus Benacus*, is about thirty-five miles in length; and, where widest, fourteen in breadth: the Alps in great measure surround it, and the picture it exhibits is beautiful.

1½ *Castel-Nuovo*

1½ *Verona*—On quitting the margin of the Lago di Garda, the road enters the Veronese, which is one of the most fertile parts of Italy; abounding in corn, wine, oil, fruits, mulberry-trees, rice, &c. Verona, pleasantly situated on the Adige (anciently *Atagis*), and one of the oldest cities of Italy, is supposed to contain 50,000 inhabitants, including its suburbs. The fortifications were constructed by San-Micheli. Here is a *Triumphal Arch*, called *Porta dei Borsari*, and erected in the reign of Gallienus; and an *Amphitheatre*, supposed to have been built during the reign of Trajan, and almost perfect. It contains 23,484 spectators commodiously seated; and is composed of large blocks of marble without cement. Near this magnificent monument of antiquity, is the *modern Theatre*, a fine structure, the entrance to which is by a beautiful portico, built by Palladio. The *tombs of the Scaligeri Family* merit notice, as does the *Palazzo del Consiglio*, a noble edifice, built by San-Sovino. The *Chiesa di S. Giorgio* contains a picture of the martyrdom of that Saint, by Paolo Veronese; and the *Church of S. Bernardino* contains the cele-

brated Cappella-Varesca, by San-Micheli. Verona gave birth to the Poets Catullus and Æmilius Macrus; the Historian Cornelius Nepos; Pliny the Elder; Vitruvius, the celebrated Architect of the Augustan age; Paolo Veronese; and many other persons of distinguished abilities.

The petrified fishes found in Monte Bolca, near Verona, are curious. Principal inns, *Le due Torri*, and *La Torre di Londra*.*

1 *Caldiero*

1½ *Monte-Bello*

1¼ *Vicenza*—From Verona hither the road is bordered by mulberry-trees interlaced with vines; and exhibits a view of the Alps which divide Italy from Germany. Vicenza, anciently called *Vicetta*, is delightfully situated on the Bacchiglione, contains, including its suburbs, above 30,000 inhabitants; and is the birth-place of the celebrated Architect Palladio, who has adorned it with his finest works; namely, *the Olympic Theatre!! the Basilica*; and several *Palaces* in the town. (where the House he once inhabited may still be seen;) *the triumphal Arch* leading to the Campo Marzo; and *the Church of the Madonna del Monte*, not far distant. *The Rotonda of the Casa-Capra* was likewise built by Palladio. Best inn, *I due Rode*, and very comfortable. The wine of Vicenza has the reputation of being particularly wholesome; and the climate, during summer, is one of the best in northern Italy.

* About half a mile distant from the walls of Verona, in a Garden, once the Cemetery of a Franciscan Convent, is a Sarcophagus, called *the Tomb of Juliet*; and made of Verona marble; with a place for her head, a socket for a candle, and two holes for the admission of air. Juliet is supposed to have died in the year 1303, when Bartolomeo della Scala, (or degli Scaligeri,) was Lord of Verona: and Shakspeare probably intended to represent one of the Scaligeri, by his Escalns. The names of the rival families, whom our great Poet has immortalized, were Capello, and Montechio: the tomb of the former stood in the Cemetery of the Franciscan Church; and they had a palace in the town of Verona: they were highly favoured by the Scaligeri; a circumstance which probably offended the Montechi, a more ancient and affluent family than the other, and possessors of the Castle of Montechio (situated about fifteen miles from Verona,) and likewise proprietors of a palace in the Veronetta. After the marriage and fray, Juliet came to the Franciscan Convent, under pretence of confes-

1¼ *Slesega*—The country from Verona hither is beautiful.

1 *Padua*—*The Stella d'oro* has been already mentioned as a good inn: the *Aquila d'oro* likewise is a good one.

1½ *Dolo*

1½ *Fusina*—Road, from Milan hither, excellent.

Venice—by water, five miles.

Travellers who go by land to Fusina, usually return by water to Padua; whence the distance is—

1½ to *Monselice*

1½ *Rovigo*

1½ *Polesella*

1½ *Ferrara*—A Prociaccio goes twice a week from Ferrara to Bologna, by water.

1½ *Malabergo*

1 *Capodargine*

1 *Bologna*

1½ *Pianoro*—Hence to *Lojano* a third horse, or oxen, to every calesse: and for all the sharp ascents of this passage of the Apennine carriages which usually travel with three horses must have four, and carriages which usually travel with four horses must have six, beside oxen.

1½ *Lojano*

1 *Filigarc*

1 *Covigliajo*

1 *Monte-Carelli*—On going from Monte-Carelli to Covigliajo a third horse, or oxen.

1 *Cafaggiuolo*

1 *Fonte Buona*

1 *Firenze*.

—
42¾ posts.

sion; and her confessor, Father Lorenzo (called, in the *Compendio* from which this account is extracted, Leonardo of Reggio) gave her a powerful soporific; at the same time sending to inform her relations that she had been suddenly attacked by illness; and, as the soporific took effect before their arrival, they thought her dead: consequently, she was not removed from the Convent; but immediately put into her coffin: and, according to a custom which still prevails, a lighted candle was placed in the coffin, near her head; and, after the funeral ceremony, the lid, according to usual practice, was put on, in private. Father Lorenzo, when resolved to administer the soporific, sent a letter to Mantua, informing Romeo of this resolution; but, before the letter arrived, he heard the report of Juliet's death, left Mantua, scaled the wall of the Cemetery belonging to the Franciscan Convent, and swallowed the poison. Next day Bartolomeo degli Scaligeri, and the two rival families, assisted at the obsequies of the unfortunate Romeo and Juliet.

ROUTE FROM MILAN TO BOLOGNA,
THROUGH PIACENZA, PARMA,
REGGIO, AND MODENA.

- $1\frac{1}{2}$ Melegnano
 $1\frac{1}{4}$ Lodi Inns, *L'Albergo del Sole; I tre Re; &c.*
 $1\frac{1}{2}$ Casal-Pusterlengo
 2 Piacenza
 12 Bologna—See “Route from Genoa, through Bologna, Rimini, Sinagalia, Ancona, Loreto, and Terni, to Rome.”
 —
 $18\frac{1}{4}$ posts.

ROUTE FROM MILAN TO TURIN.

- $1\frac{1}{2}$ Scdriano
 1 Buffalora
 3 Novara—This is an episcopal city of high antiquity, and its *Cathedral* merits notice. Here are three inns, *Les trois Rois, La Poisson d'or*, and *Le Faucon*.
 $1\frac{1}{2}$ Orfengo
 $1\frac{1}{2}$ Vercelli—Between Novara and Vercelli the country is marshy, and the air unwholesome. Rice grows luxuriantly here, and seems to be almost the only grain which is cultivated in this neighbourhood. Vercelli, seated at the confluence of the Cerva and the Sesia, is a considerable town; and the *Portico of its Cathedral* merits notice. The principal inns are, *Le Lion d'or*, and *Les trois Rois*.
 $1\frac{3}{4}$ S. Germano
 $2\frac{1}{2}$ Cigliano
 $1\frac{1}{4}$ Rondissone
 1 Chivasso
 $1\frac{1}{2}$ Settimo
 $1\frac{1}{2}$ Turin—Between Settimo and Turin the road is excellent, and the country fertile, well cultivated, and watered by the rivers Doria, Stura, Molone, Oreo, and Dora-Baltea, all of which descend from the Alps.
 —
 18 posts.

ROUTE FROM AOSTE TO TURIN.*

- $3\frac{1}{4}$ Châtillon
 $3\frac{3}{4}$ Donas
 3 Ivree
 $2\frac{1}{2}$ Caluse
 $1\frac{3}{4}$ Chivasso

* There are no relays of post horses at the three first stations.

† There are no relays of post horses between Coni and Nice; therefore, on this road, it is necessary to travel *en voiturier*.

‡ Between Limone and Scarena it is frequently difficult to travel in a carriage.

§ The *Hotel des Etrangers*, (though not mentioned in the former part of this work,) is one of the best inns at Nice.

|| An extra quarter of a post is paid on quitting Alessandria.

3 Turin

$17\frac{1}{4}$ posts.

ROUTE FROM TURIN, OVER THE
MARITIME ALPS, TO NICE.

- $2\frac{1}{4}$ Carignano
 $2\frac{1}{4}$ Racconigi
 $1\frac{1}{2}$ Savigliano
 $2\frac{1}{4}$ Centale
 $1\frac{1}{2}$ Coni—Best inn, *La Posta*†.
 1 Borgo S. Dalmazio
 $2\frac{1}{4}$ Limone‡
 4 Tenda
 $2\frac{1}{2}$ Breglio
 $2\frac{1}{2}$ Sospello
 $2\frac{3}{4}$ Scarena
 $2\frac{1}{2}$ Nice§—Persons going this road should provide wine for their journey at
 — Turin.
 $27\frac{1}{4}$ posts.

ROUTE FROM TURIN, OVER THE
BOCCHETTA TO GENOA.

- $1\frac{1}{2}$ Truffarello
 $1\frac{1}{2}$ Poirino
 $1\frac{1}{2}$ Dusino
 $1\frac{1}{2}$ La Gambetta
 $1\frac{1}{2}$ Asti—Inns, *La Rosa rossa*; and *Il Leone d'oro*.
 $1\frac{1}{2}$ Annone
 $1\frac{1}{2}$ Feliciano
 $2\frac{1}{4}$ Alessandria—This town contains, beside *The Albergo vecchio d'Italia*, already mentioned, two inns, namely, *I tre Re* and *La Locanda d'Inghilterra*||.
 $3\frac{1}{2}$ Novi¶
 4 Voltaggio—A third horse for the passage of the Bocchetta**.
 4 Campo-Marone—Inn, *La Posta*.
 3 Genoa—The journey from Alessandria over the Bocchetta to Genoa, with post-horses, seldom occupies more than ten hours.
 —
 $27\frac{1}{4}$ posts.

ROUTE FROM ROME TO NAPLES.

Previous to undertaking this journey it is requisite for British Subjects to obtain passports from the British Consul-General, countersigned at the Police-Office, and likewise by the Neapolitan Minister at Rome.

¶ A third and fourth horse all the year from Novi to Voltaggio, and *vice versa*; together with an extra charge of twenty-five centimes per horse, on account of the badness of the road.

** A third and fourth horse all the year from Voltaggio to Campo-Marone, and *vice versa*; together with an extra charge of twenty-five centimes per horse, for the passage of the Bocchetta.

Passports originally granted by a French Ambassador must be signed by the French Minister resident at Rome, before they are presented to the Neapolitan Minister for his signature.

$1\frac{1}{2}$ *Torre di mezza-via*—Hence, to Rome, the charge is only one post and a quarter.

$\frac{3}{4}$ *Albano*

$\frac{3}{4}$ *Genzano*—A third horse from Albano to Genzano, (but not *vice versâ*;) and for a carriage drawn with either four, or six horses, two in addition.

1 *Velletri*

A third horse from Velletri to Genzano, (but not *vice versâ*;) and for a carriage drawn by either four or six horses, two in addition. The journey from Velletri to Terracina, usually occupies from four to five hours, with post-horses.

Pontine Marshes.

1 *Cisterna*

$1\frac{1}{2}$ *Torre de' tre Ponti*

1 *Bocca di Fiume*

1 *Mesa*

1 *Ponte Maggiore*

1 *Terracina*

$1\frac{1}{2}$ *Fondi*—A third horse in addition to every pair, from Fondi to Itri.

1 *Itri*

1 *Mola*—From Mola to Itri a third horse, so far as the Cenotaph of Cicero. The price of this horse is ten grains.

1 *Garigliano*—The toll paid for every four-wheeled close carriage on springs, which crosses the Garigliano, is six carlini; and for every open carriage, four carlini. From Garigliano to S. Agata a third horse is added to every pair.

1 *S. Agata*

1 *Sparanisi*—A third horse in addition to every pair, from Sparanisi to S. Agata.

1 *Capua*—At the barrier here, four ducats are paid for every coach, or post-chaise; and two piastres for every open carriage on springs.

1 *Aversa*

1 *Naples*—A extra half-post is paid on entering and on quitting this city*.

$20\frac{3}{4}$ posts; real distance, $19\frac{3}{4}$ posts.

Persons in robust health, who travel post from Rome to Naples, may, by setting out very early the first morning, reach Terracina before the close of day; and again, by setting out very early the second

morning, they may reach Naples that night. If, however, ill health, short days, or any other cause, compel Travellers to sleep two nights on the road, the best plan is to go to Velletri the first day, to set out soon after sunrise on the second day, drive to Mola di Gaeta, sleep there; and on the third day, by setting out early, it is practicable to reach Naples at the common hour for dinner. By pursuing this plan Travellers pass the Pontine Marshes at the wholesomest time, namely, between nine in the morning and three in the afternoon.

A light Carretella, containing two persons only, with but little luggage, usually goes from Rome to Terracina in ten hours and a half; and returns in nine hours—goes from Terracina to Naples in fourteen hours, and returns in eleven hours.

ROUTE FROM NAPLES TO PÆSTUM.

$1\frac{1}{2}$ *Torre del Annunziata*—A post-royal; on account of which an extra half-post is charged.

$1\frac{1}{2}$ *Nocera*

$1\frac{1}{2}$ *Salerno*—From Nocera to Salerno an additional horse to every pair.

1 *Vicenza*

1 *Eboli*

$2\frac{1}{2}$ *Pastum*, by way of Persano.

$9\frac{1}{2}$ posts, including the post-royal.

ENVIRONS OF NAPLES.

Posts.

1 from Naples to *Caivano*.

1 from *Caivano* to *Caserta*.

$\frac{1}{2}$ from *Caserta* to *S. Leucio*.

1 from Naples to *Pozzuoli*.

1 from *Pozzuoli* to *Fusaro*, or *Licola*.

1 from Naples to *Astroni*.

$\frac{1}{2}$ from Naples to *Capo-ai-Monte*.

1 from Naples to *Portici*, *La Favorita*, or *Torre del Greco*.

ROUTE, EN VOITURIER, FROM PISA TO MASSA AND CARRARA, WITH AN ENGLISH POST-CHAISE, DRAWN BY FOUR HORSES.

	Miles.	Hours.
<i>Via-Reggio</i> . . .	19	$6\frac{1}{2}$
<i>Pietra-Santa</i> . . .	6	$1\frac{1}{2}$
<i>Massa</i> . . .	7	$1\frac{1}{4}$
<i>Carrara</i> , . .	5	$1\frac{1}{2}$

* Travellers, on entering Naples, are obliged to deposit their passports at the Po-

lice-Office; neither can they, till their departure, legally reclaim them.

ROUTE, EN VOITURIER, FROM ROME
TO FLORENCE, THROUGH PERU-
GIA, WITH AN ENGLISH COACH,
DRAWN BY FOUR MULES.

	Hours.
<i>Monti-rosi</i> . . .	7
<i>Civita-Castellana</i> . . .	3½
<i>Terni</i> . . .	7½
<i>Spoletò</i> . . .	5½

Between Stret-
tura and this town, to ascend the
mountain of La Somma, we had
two oxen in addition to our
mules.

	Hours.
<i>Foligno</i> . . .	4½
<i>Perugia</i> . . .	5½

To ascend the
mountain on which Perugia stands
we had two oxen in addition to
our mules.

	Hours.
<i>Torricella</i> . . .	4½
<i>Camuscia</i> . . .	6
<i>Arezzo</i> . . .	5½
<i>San-Giovanni</i> . . .	6½
<i>Firenze</i> . . .	7

It is deemed unwholesome to travel
from Florence through Perugia to
Rome from the time when the great
heats commence till after the au-
tumnal rains have fallen: and it is
almost equally unwholesome to tra-
vel from Rome through Siena to
Florence, during the great heats*.

ROUTE, EN VOITURIER, FROM FLO-
RENCE THROUGH SIENA TO ROME,
WITH AN ENGLISH POST-CHAISE
DRAWN BY THREE HORSES.

	Hours.
<i>Poggibonsi</i> . . .	7—First day.
<i>Siena</i> . . .	4
<i>Buonconvento</i> . . .	4
<i>S. Quirico</i> . . .	3—Second day.
<i>La Scala</i> . . .	3¼
<i>Radicefani</i> . . .	3¼
<i>Torricelli</i> . . .	2½—Third day.
<i>S. Lorenzo-Nuovo</i> . . .	3½
<i>Bolsena</i> . . .	2—From S. Lorenzo

Nuovo hither the road lies on the
margin of the Lake of Bolsena;
the air of which has been already
mentioned as unwholesome.

	Hours.
<i>Montefiascone</i> . . .	3½—Fourth day.
<i>Viterbo</i> . . .	2½
<i>Monterosi</i> . . .	7—Fifth day.
<i>Roma</i> . . .	7

Days.	Posts.	Inns.
1st	4½	<i>Boulogne</i> <i>Parker's Hotel d'Angleterre.</i>
2d		<i>Montreuil</i> <i>Le Renard d'or.</i>

* Persons who wish to see the Cascade of
Terni, and avoid sleeping at Torricella,
where the inn is comfortless, should stop
the first night at *Civita-Castellana*—the

ROUTE, EN VOITURIER, FROM ROME
TO NAPLES, WITH AN ENGLISH
POST-CHAISE. DRAWN BY THREE
HORSES.

	Hours.
<i>Velletri</i> . . .	6—First day.
<i>Terracina</i> . . .	9½—Second day.
<i>Fondi</i> . . .	2
<i>S. Agata</i> . . .	6—Third day.
<i>Capua</i> . . .	3½
<i>Naples</i> . . .	3½

On returning from Naples to
Rome, British Travellers must have
passports from their own Ambassa-
dor in the first-named city, counter-
signed at the Police-Office, and also
by the Roman Consul: and it is
likewise advisable for persons who
travel in their own carriage to en-
deavour to obtain from the British
Consul-General at Rome, a *lascia*
passare for Terracina, and another
for the Porta di S. Giovanni at
Rome. Persons who travel from
Naples to Rome without having a
Lascia passare for Terracina, are
compelled, unless they go post, or
hire horses of the Naples post-master
for the whole journey, either to allow
their trunks to be examined at Ter-
racina, or to deposit four piastres
for having them plumbed.

ROUTE, EN VOITURIER, FROM CA-
LAIS TO ROME, DURING THE WIN-
TER OF 1820, WITH AN ENGLISH
POST-CHAISE, DRAWN BY FOUR
STRONG HORSES.

The Voiturin was Emery; who
charged, for the horses and two
meals a day, with three good bed-
rooms every night, for one master
and two servants, an hundred and
ten Louis-d'ors; he defraying all
expenses, except the customary fees
to Servants at Inns. Had this jour-
ney been undertaken at a more fa-
vourable season, Emery would not
have demanded so high a price.

second at *Terni*—the third at *Spoletò*—the
fourth at *Perugia*—the fifth at *Camuscia*,
and the sixth at *S. Giovanni*; or the *Lo-*
canda del Pian della Fonte.

Days.	Posts.		Inns.
	7	<i>Bernay</i>	<i>La Poste.</i>
3d		<i>Airaines</i>	<i>La Poste.</i>
	9	<i>Granvilliers</i>	<i>Hotel d'Angleterre.+</i>
4th		<i>Beauvais</i>	<i>L'Ecu de France.</i>
	8	<i>Beaumont</i>	<i>Le grand Cerf.</i>
5th	4	<i>Paris</i>	<i>Hotel de Montauban.</i>
6th		<i>Montgeron</i>	<i>La Ville de Lyon.</i>
	5½	<i>Melun</i>	<i>La Gallère.+</i>
7th		<i>Montereau</i>	<i>Le Lyon d'or.</i>
	8	<i>Sens</i>	<i>La Bouteille.</i>
8th		<i>Joigny</i>	<i>Les cinq Mineurs.</i>
	7½	<i>Auxerre</i>	<i>Hotel de Beanne.</i>
9th		<i>Lucy-le-Bois</i>	<i>Hotel des Diligences.+</i>
	8½	<i>Rouvray</i>	<i>La Poste.</i>
10th		<i>Saulieu</i>	<i>Hotel de S. Nicolas.</i>
About 6		<i>Ernay</i>	<i>Hotel de la Croix blanche.+</i>
11th		<i>La Roche Pot</i>	<i>Les bous Enfans.+</i>
About 7		<i>Chalons-sur-Saone</i>	<i>Les trois Faisans.</i>
12th		<i>Tournus</i>	<i>Hotel du Sauvage.</i>
	7½	<i>Macon</i>	<i>Hotel de l'Europe.</i>
13th		<i>Unit Frauche</i>	<i>Le Faucon.+</i>
	8½	<i>Lyon*</i>	<i>Hotel de l'Europe.</i>
14th	3½	<i>La Verpeltier</i>	<i>A country Inn, not bad.</i>
15th		<i>Le Tour du Pin†</i>	<i>Le Soleil.</i>
	7¾	<i>Les Eschelles</i>	<i>La Poste.</i>
16th		<i>Chambery</i>	<i>La Poste.</i>
	5	<i>Montmellian</i>	<i>Inn on the hill.+</i>
17th		<i>Aiguebelle</i>	<i>Hotel de l'Union.</i>
	7¾	<i>S. Jean de Maurienne‡</i> ..	<i>La Poste.</i>
18th		<i>S. Michel</i>	<i>Hotel de Londres.</i>
	4½	<i>Modane</i>	<i>Hotel du Lion d'or.</i>
19th	4	<i>Lanslebourg</i>	<i>Hotel Royal.</i>

Owing to an uncommonly rapid and heavy fall of snow upon Mont Cenis, it was found needful here, to place the bodies of carriages in *Traineaux*, so far as Molaret; though the wheels were drawn over the mountain without being taken off their axles. Voiturins pay from twenty to thirty francs for conveying the body of a carriage, in this man-

ner, from Lans-le-bourg to Molaret, or Susa: and Travellers, to avoid stopping at the former place, while their carriages are remounted, usually proceed to the latter. Carriages, generally speaking, are five hours in ascending in a *Traineau* from Lansle-bourg to La Grande Croix; and five hours in descending from La Grande Croix to Susa.

Days.	Posts.		Inns.
20th		<i>La grande Croix</i>	Delicious Trout may be procured here.+
	8	<i>Susa</i>	<i>La Posta.</i>
21st		<i>S. Ambrogio</i>	<i>Albergo della Vigna.</i>
	7½	<i>Turin</i>	<i>Locanda d'Inghilterra.</i>
22d		<i>Villa Nuova</i>	<i>Albergo di S. Marco.</i>
	7½	<i>Asti</i>	<i>Il Leone d'oro.</i>
23d		<i>Alessandria</i>	<i>Albergo Reale vecchio d'Italia.</i>
	8½	<i>Tortona§</i>	<i>La Croce bianca.</i>
24th		<i>Broni</i>	<i>La Posta.</i>
	7½	<i>Castel S. Giovanni||</i> ....	<i>Albergo di S. Marco.</i>
25th		<i>Fiorenzuola</i>	<i>La Posta.</i>
	5	<i>Borgo S. Donnino</i>	<i>La Croce bianca.</i>

* Beyond Lyon the inns do not furnish tea.

† French and Savoyard Frontier Custom-houses between Le Tour du Pin and Les Eschelles.

‡ A tolerable inn, called *l'Hotel du petit S. Julien*, between S. Jean de Maurienne and S. Michel.

§ Just beyond Voghera a Bridge, which, unless drivers be careful, is dangerous.

|| A frontier Custom-house, belonging to Maria-Louisa. Between Castel S. Giovanni and Fiorenzuola Travellers ford that celebrated torrent, the Trebia; which is sometimes dangerous after heavy rains.

Days.	Posts.		Inns.
26th		<i>S. Ilario</i>	<i>La Posta.</i> +
	5	<i>Rubicra</i>	<i>Only one Inn.</i> +
27th		<i>Castel Franco</i> *	<i>Albergo di S. Marco.</i>
	4	<i>Bologna</i>	<i>Albergo Imperiale.</i>
28th		<i>Lojano</i>	<i>La Posta.</i> +
	5	<i>Covigliajo</i>	<i>La Posta.</i>
29th		<i>Le Maschere</i>	<i>A single House.</i>
	4	<i>Florence</i>	<i>Il Pellicano.</i>

The road over the Apennine, between Bologna and Florence is so well constructed as to be almost constantly passable even during heavy falls of snow; but on de-

scending from Lojano to Florence, during frosty weather, it is sometimes needful to chain two wheels at the same moment, and always necessary to double chain one wheel.

Days.	Posts.		Inns.
30th		<i>Tavernelle</i>	Merely a resting place for horses.
	3	<i>Poggibonzi</i>	<i>Il Leone rosso.</i>
31st		<i>Siena</i>	<i>L'Aquila nera.</i>
	4	<i>Buonconvento</i> †	<i>Albergo del Cavalletto.</i> +
32d		<i>Locanda della Scala</i>	<i>A single House.</i> +
	5½	<i>Torricelli</i>	<i>Only one Inn.</i> +

Torricelli is situated about six miles beyond the mountain of Radicofani; and Travellers who arrive late in the day, during winter, on the summit of this mountain, should not attempt descending till the next morning; as the descent, from being rapid, and near the brink of pre-

cipices, is dangerous without good driving light; though the road, over Radicofani, is at all seasons smooth and hard: but from the base of the mountain to Torricelli, and a short distance further, the road from being intersected by a torrent, is very rough, during winter.

Days.	Posts.		Inns.
33d		<i>Bolsena</i>	<i>La Posta.</i>
	4½	<i>Montefiascone</i>	<i>La Posta.</i> +
34th		<i>Ronciiglione</i>	<i>Albergo del Angelo.</i> +
	4	<i>Monterosi</i>	<i>La Posta.</i>
35th		<i>Storta</i>	
	3½	<i>Roma</i>	

Inns good, those marked with a Cross excepted. Road, in consequence of heavy rain, very indifferent between Lucy-le-Bois and Ernay, between La Roche Pot and Chalons, between Huit Franche and Lyon, and between Tortona and Broni; but, in every other part, perfectly good. After heavy winter rain, however, it is advisable to go from Turin to Milan, and thence to Bologna, instead of taking the shorter road through Alessandria.

ROUTE FROM FLORENCE, THROUGH BOLOGNA, VENICE, VIENNA, PRAGUE, AND DRESDEN, TO HAMBURGH ‡.

23 *Fusina* — See “Route from Milan through Bergamo, &c., to Venice, Bologna, and Florence.” Venice, by water, 5 miles; and thence by water to *Mestre*, 5 miles.

1½ *Treviso*—Principal inn, *La Posta*.

1 *Spresiano*

1 *Conegliano*

1½ *Sacile*

1 *Pordenon* §.

* A frontier Custom-house, belonging to the Pope.

† Oxen are requisite, during winter, to draw carriages up the hill near Buonconvento.

‡ See, under GERMANY, the price of post horses in that country.

§ Travellers who take the Klagenfurt-road go from *Pordenon* to *S. Paternion*; crossing, previous to their arrival at the latter place, the *Tagliamento*, and then proceeding to

	Posts.
<i>Villach</i> . . .	1½
<i>Velden</i> . . .	1
<i>Klagenfurt</i> . . .	1
<i>S. Veit</i> . . .	1
<i>Friesach</i> . . .	1
<i>Neumarek</i> . . .	1
<i>Unsmarck</i> . . .	1½
<i>Judenberg</i> . . .	

- $1\frac{3}{4}$ *Codroipo*
 $1\frac{3}{4}$ *Udine*
 $1\frac{1}{2}$ *Nogaredo*
 2 *Goertz*
 1 *Cernicza*
 1 *Wippach*
 1 *Priwald*
 1 *Adelsberg*—See, under GERMANY, the route from Vienna to Trieste.
 1 *Lasse*
 1 *Ober-Laybach*
 { 1 *Laybach* See, under GERMANY, the route from Vienna to Trieste.
 $1\frac{1}{2}$ *Potpetsch*
 1 *S. Oswald*
 1 *Franz*
 $1\frac{1}{2}$ *Cilli*
 $1\frac{1}{2}$ *Gannowitz*
 1 *Freistritz*
 1 *Mahrburgh*—See, under GERMANY, the route from Vienna to Trieste.
 $1\frac{1}{2}$ *Ehrenhaussen*
 1 *Lebering*
 1 *Kahlsdorf*
 1 *Gratz*—See, under GERMANY, the route from Vienna to Trieste.
 $1\frac{1}{2}$ *Pegau*
 1 *Redelstein*
 1 *Bruck on the Muhr*
 1 *Moerzhofen*
 1 *Krieglach*
 $1\frac{1}{2}$ *Moerzuschlag*
 1 *Schottwein*
 1 *Neukirchen*
 1 *Neustadt*
 2 *Neudorf*
 1 *Vienna*
 1 *Enzersdorf*
 1 *Stockerau*
 1 *Malebern*
 1 *Holabrunn*
 1 *Jezelsdorf*
 1 *Znaim*
 1 *Freyersdorf*
 1 *Budwitz*
 1 *Schelletau*
 1 *Stannern*
 1 *Iglau*
 1 *Stecken*
 1 *Teutschbrodt*
 1 *Steinsdorf*
 1 *Benekau*
 1 *Czaslau*
 1 *Kolin*
 1 *Planian*
 1 *Böhm-brod*
 1 *Bichowitz*
 1 *Prague*
 1 *Sarzedokluk*
 1 *Schlan*
 $1\frac{1}{2}$ *Budin*
 1 *Lohositz*
 $1\frac{1}{2}$ *Aussig*
 1 *Peterswald*
 1 *Zehist*
 1 *Dresden*

Judenberg $1\frac{1}{2}$
Knittelfeld 1
Graubath 1

- $1\frac{1}{2}$ *Meissen*
 $1\frac{1}{4}$ *Stauchitz*
 $1\frac{1}{4}$ *Wernsdorff*
 1 *Wurtzen*
 $1\frac{1}{2}$ *Leipzig*—See, under GERMANY the route from Hamburg to Leipzig.
 $1\frac{3}{4}$ *Landsberg*
 2 *Cöthen*
 $1\frac{1}{2}$ *Kalbe*
 $1\frac{1}{2}$ *Magdeburgh*
 2 *Burgstall*
 2 *Stendal*
 $1\frac{1}{2}$ *Osterburgh*
 1 *Arendsee*
 $1\frac{1}{2}$ *Lenzen*
 $2\frac{1}{4}$ *Lubten*
 $1\frac{3}{4}$ *Boitzenburg*
 2 *Escheburg*
 $1\frac{1}{2}$ *Hamburg*.

126 posts.

ROUTE FROM FLORENCE, THROUGH MANTUA, AND BY THE TYROL, TO AUGSBURGH AND WURTZBURGH.

- 9 *Bologna*—See the last route.
 $1\frac{1}{2}$ *Samoggia*
 $1\frac{1}{2}$ *Modena*
 $1\frac{1}{4}$ *Carpi*
 1 *Novi*
 $1\frac{1}{2}$ *S. Benedetto*
 $1\frac{1}{2}$ *Mantua*—This city, which contains above 24,000 inhabitants, is watered by the Mincio, anciently *Mincius*; and, being surrounded with inundations occasioned by that river, is very unwholesome during summer. *The Cathedral* here was built after the design of Giulio Romano, who painted its ceiling and tribuna; and has likewise enriched Mantua with more of his works. Not far hence stands the Village of Pietole, also called *Andes*, the birth-place of Virgil. The principal inn at Mantua is *La Posta*.
 1 *Roverbella*
 $1\frac{1}{4}$ *Villafranca*
 $1\frac{1}{4}$ *Verona*
 $1\frac{1}{2}$ *Volarni*
 1 *Peri*
 1 *Halla*—Inn, *La Corona*.
 $1\frac{1}{4}$ *Roveredo*—This town was anciently called *Roborctum*: its principal inns are *La Rosa* and *La Corona*.
 1 *Caliani*
 $1\frac{1}{2}$ *Trent*—From Verona hither the road follows the course of the Adige. Trent, anciently called *Tridentum*, is placed in a delightful valley, at the base of the Alps, between Italy and Germany. Its Cathedral, a Gothic edifice, contains an excellent Organ; and beyond the

Leoben 1
Bruck 1

Gate of S. Lorenzo is a fine Bridge thrown over the Adige. The principal inn here is *L'Europa*.

- 1 *Lavis*
 - 1½ *Salorno*
 - 1 *Egna*
 - 1 *Brenzolo*
 - 1 *Botzen*—The country from Botzen to Brixen is beautiful.
 - 1 *Deutschen*
 - 1 *Kollman*
 - 1 *Brixen*
 - 1 *Ober-Mittewald*
 - 1 *Sterzingen*
 - 1 *Brenner*
 - 1 *Steinach*
 - 1 *Schönberg*
 - 1 *Innsbruck*—This city, the capital of the Tyrol, and supposed to contain 10,000 inhabitants, is placed in a romantic valley watered by the river Inn, anciently called *Ænus*. The Mausoleum erected here, to record in *bassi rilievi* the principal incidents of the life of Maximilian, merits notice. *The Eagle, The golden Lion, and The Rose*, are the best Hotels at Innsbruck.
 - 1 *Zirl*—Few scenes can vie in sublimity with the passage of the Zirl.
 - 1 *Barwies*
 - 1 *Nazareth*
 - 1 *Lermos*
 - 1 *Reiti*
 - 1 *Füssen*
 - 1 *Someister*
 - 1 *Schwäbich Brück*
 - 1 *Hohenwart*
 - 1 *Hurlach*
 - 1½ *Augsburg*—Principal inns, *The Three Moors*, and *The White Lamb*. See, under GERMANY, the route from Frankfort to Augsburgh.
 - 1½ *Mettingen*
 - 1 *Donawert*
 - 1½ *Nordlingen*
 - 1½ *Dunckelsphul*
 - 1 *Creitsheim*
 - 1½ *Blaufelden*
 - 1½ *Mergentheim*
 - 1 *Bischofheim*
 - 1½ *Wurtzburg*—Principal inn, *The Hotel of Franconia*. See, under GERMANY, the route from Vienna to Ostend.
- 65¾ posts.

The road through the Tyrol, from Trent to Innsbruck, was once excellent; and is still good; though it has been, of late years, injured by the heavy cannon and artillery wag-gons which have passed over it. The views in this country are picturesque, beautiful, and sublime:

* So little care is now taken of the Simplon-road, that I would advise Travellers neither to attempt leaving nor enter-

and where the road quits the plains of Italy to ascend the Rhætian Alps, are two gigantic and extraordinary rocks, which seem to have been severed by the hand of Nature for the purpose of affording a passage to the Adige; whose graceful sinu- osities are a material embellishment to every scene in which they present themselves.

ROUTE, EN VOITURIER, DURING SUMMER, FROM ROME, THROUGH FLORENCE AND MILAN, BY THE SIMPLON, TO GENEVA; AND OVER THE JURA ALPS TO POLIGNY, DIJON, MELUN, PARIS, AND BOULOGNE*.

No British subject, who intends going by the above-named route to England, should leave Rome without being provided with a passport from the British Consul-General; which passport should be counter- signed first at the Police-Office, then by the Ambassador of Austria and Tuscany, and lastly by the French Ambassador.

From Rome to Boulogne the time employed in travelling is about thirty-two days, during summer, with a light English post-chaise, not heavily laden, and drawn by three strong horses.

First day . . . Posts 4½ *Baccano and Ronciglione*.

Second day . . . Posts 6½ *Viterbo and San-Lorenzo nuovo*.

Third day . . . Posts 6½ *Radicofani and San-Quirico*.

At Acquapendente, the next post to S. Lorenzo nuovo, Travellers are obliged to shew their passports, and to pay one paul per passport at the Police-Office there, as already mentioned. At the Custom-house on Radicofani Travellers usually pay from three to six pauls, according to the number of their trunks, for having them plumbed, and thus secured from examination in the Tuscan State.

Fourth day . . . Posts 2½ *Montaroni and Siena*.

If luggage be not plumbed it is examined on going into Siena, by the Roman gate.

ing Italy, by this route, sooner in spring than June, nor later in autumn than October.

Fifth day . Posts 5 *Barbarino and Florence.*

On entering the latter city Travellers usually give a few pauls to the Custom-house Officers. *The Aquila Nera* is the inn usually resorted to by *Vetturini*.

Sixth day . Posts 4½ *Le Maschere and Pietramala.*

Seventh day . Posts 4½ *Poggioli and Bologna.*

Eighth day . Posts 5 *Modena and Marsaglia.*

Ninth day . Posts 4 *Parma and San-Donino.*

Tenth day . Posts 4½ *Piacenza and Casal-Pusterlengo.*

Beyond Piacenza, on the opposite side of the Po, is a Custom-house where trunks, and even the inside of carriages undergo a strict examination; but where nothing appears to be considered as contraband, except silks, and other wearing apparel not made up. It is advisable to have luggage plumbed here.

Eleventh day . Posts 4½ *Melegnano and Milan.*

Twelfth day . Posts 4¾ *Cuscina and Sesto-Calende.*

Thirteenth day . Posts 7 *Fariolo and Vogogna.*

Travellers, (if the weather be favourable, usually send their carriages empty from Sesto to Fariolo; hiring, for themselves, at Sesto, a boat, which costs a Napoleon, *buona-mano* to the Boatmen inclusive; and which proceeds first to Arona, next to the Borromean Islands, and then to Fariolo.

Fourteenth day . Posts 6½ *Domo d'Ossola and Simplon.*

Fifteenth day . Posts 6 *Brigg.*

Sixteenth day . Posts 8½ *Tourtemagne and Sion*

Seventeenth day . Posts 6¾ *Martigny and S. Maurice*

Eighteenth day . Posts 8½ *S. Gingoux and Thonon.*

Nineteenth day . Posts 4½ *Geneva*

Twentieth day . Posts 7¼ *Gex and Morez*

Travellers are obliged to have their passports signed at Gex: and at the French Custom-house between Gex and Morez trunks are completely unpacked and rigorously examined; as likewise are the insides of carriages: nothing, however, seems to be considered as contraband by the searchers here, except wearing apparel, not made up, Roman pearls, and Geneva watches and trinkets for sale. At Morez trunks, &c., are again examined.

Twenty-first day . Posts 7 *Champagnole and Poligny.*

On arriving at Poligny Travellers

are obliged to deliver up their passports at the Sous-Préfecture; whence they are forwarded to Paris: while new passports, (the expense of which is fifty sous each,) are substituted for those left at the Sous-Préfecture.

Twenty-second day Posts 6¾ *Mont-sous-Vaudrey and Auxonne.*

Twenty-third day Posts 6¼ *Dijon and Pont-de-Pany.*

Twenty-fourth day Posts 7¼ *Vitteaux and Rouvray.*

Twenty-fifth day Posts 8¼ *Lucy-le-Bois and Auxerre.*

Twenty-sixth day Posts 7¼ *Joigny and Sens.*

Twenty-seventh day Posts 8 *Montereau and Melun.* Inn at the former town, *The Lion d'Or*, and bad; at the latter, *The Hotel de France*, and very comfortable. Montereau is a large town, watered by the Yonne and Seine; but much injured in its appearance, by the bridges thrown over these rivers having been nearly destroyed by the merciless hand of war. The hill above Montereau commands a fine view of the Yonne and Seine.

Twenty-eighth day Posts 5½ *Charenton and Paris.*

The road from Fossard, through Melun, to Paris, contains less pavement than does that through Fontainebleau; but is more hilly, and not so pleasant. The mode of proceeding, with respect to passports at Paris, has been already mentioned.

Twenty-ninth day Posts 8½ *Beaumont and Beauvais.*

Thirtieth day . . . 7¾ *Granvilliers and Airaines.*

Thirty-first day . Posts 7¼ *Nouvion and Montreuil.*

Thirty-second day Posts 4½ *Boulogne.*

This is a handsome town; in the vicinity of which there are several villas, chiefly tenanted by English families: and here, likewise, is a Protestant School for young Ladies, kept by Mrs. and Miss Dowling.

It has been already mentioned, that the passage from Boulogne to Dover is, generally speaking, accomplished in less time than from Calais to Dover: and Travellers who go to the *Hotel de Londres*, at Boulogne, and embark from that inn, are charged as follows:—

Breakfast, per head, francs two—dinner, francs four—beds, for one Master, and one Servant, francs four—dismounting and embarking a four-wheeled carriage, francs sixteen—clearance of ditto, and luggage, francs twelve—permit,

francs two—passport, francs two—porters, from three to six francs, according to the quantity of luggage—Commissary (who exonerates Travellers both from trouble and expense at the Custom-house,) francs ten*.

The Commissary belonging to the *London Hotel* at Dover charges ten and sixpence for getting an English carriage, with the luggage belonging to it, out of the packet, and then clearing them at the Custom-house: but, British Travellers, who design landing at Dover, should be careful not to bring with them a single article which pays duty, if they would wish to avoid detention, fatigue, and needless expense.

I travelled from Rome to Boulogne in my own landaulet, drawn by three horses belonging to the Roman *Paulrone di Vetture*, Balzani; and I paid for myself, another Lady, and two Servants, an hundred Louis-d'ors, *buona-mano* inclusive; toge-

ther with one Louis and a half per day whenever I chose to rest. Balzani engaged to defray the expense of barriers and toll-bridges; to furnish extra horses whenever needful; to provide us with two meals a day, a sitting-room, and four good beds every night during the journey; and likewise during days of rest; and also to have taken us on to Calais, had we desired it; which engagement was so punctually fulfilled by his Postillion, who drove me, that I gave him three Napoleons as a present†.

From Rome I took with me as many Louis-d'ors as served to pay Balzani; and, as many Napoleons as I was likely to want for other expenses; and this proved an economical measure; because there is no *agio* upon gold at Rome.

ROUTE, EN VOITURIER, FROM FLORENCE TO VENICE, MILAN, TURIN, AND OVER MONT-CENIS TO PONT-DE-BEAUVOISIN, DURING THE SUMMER OF 1822, WITH AN ENGLISH LANDAULET DRAWN BY THREE HORSES.

	Hours.	Days.	Inns.
<i>Le Maschere</i>	3½	....	<i>A single house.</i>
<i>Pietramala</i>	4½	1st	<i>A single house.</i>
<i>Pogiolo</i>	5½	....	(Not far beyond Pietramala is the Barrier where luggage may be plumbed for Venice.)
<i>Bologna</i>	3½	2d	<i>S. Marco.</i>
<i>Il Te</i>	2¾	....	<i>A single house.</i>
<i>Ferrara</i>	2½	3d	<i>I tre Mori.</i>
			For signing every passport at Ferrara the charge is five pauls.
<i>Rovigo</i>	7		<i>La Posta.</i>
<i>Monselice</i>	3½	4th	<i>La Posta.</i>
<i>Dolo</i>	5	....	<i>La Campana.</i>
<i>Mestrè</i>	4½	5th	<i>La Campana.</i>
<i>Venice</i>	2½	6th	<i>Gran-Bretagna.</i>
<i>Padua</i>	6½	....	<i>Stella d'ora.</i>
<i>Vicenza</i>	4½	7th	<i>I due Rode.</i>
<i>Villa Nuova</i>	4	....	<i>A single house +.</i>
<i>Verona</i>	3½	8th	<i>I due Torri.</i>
<i>Peschiera</i>	3	....	<i>Inn bad.</i>
<i>Ponte S. Marco</i>	3½	9th	<i>La Posta, and extravagantly dear.</i>
<i>Brescia</i>	2	....	<i>I due Torri.</i>
<i>Antignate</i>	4½	10th	<i>Il Pozzo.</i>
<i>Gorgonzola</i>	4¾	....	<i>Albergo grande al Ponte+,extravagantly dear.</i>
			Gorgonzola is famous for cheese called Stracchini.

* The charge at Boulogne, for embarking a carriage, depends upon whether it be dismounted or not; and as this hazardous operation is seldom, if ever, necessary when carriages are conveyed from France to England, or *vice versâ*, by Steam Packets, these vessels, which may now be found in almost every Port, are the conveyance usually preferred for carriages.

† Balzani also paid the tax now levied in France upon foreign Voiturins.

	Hours.	Days.	Inns.
Milan	2	.... 11th	<i>Gran-Bretagna.</i>
<i>Magenta</i>	3½	....	<i>Albergo grande.</i>
Novara ¹	3½	.... 12th	<i>I tre Re.</i>
<i>Vercelli</i>	3½	....	<i>I tre Re.</i>
<i>Cigliano</i>	5	.... 13th	<i>La Corona grossa.</i>
<i>Chivasso</i>	2½	....	<i>Idue Buovi rossi.</i>
Torino	3½	.... 14th	<i>La buona Donna.</i>
<i>S. Ambrogio</i>	4	....	<i>La Vigna.</i>
<i>Susa</i>	5½	.... 15th	<i>La Posta*.</i>
<i>Laus-le-bourg</i>	8	....	<i>Hotel d'Angleterre.</i>
<i>Modane</i>	2½	.... 16th	<i>Hotel des Voyageurs.</i>
<i>S. Jean de Maurienne</i>	3½	....	<i>La Poste.</i>
<i>Aiguebelle</i>	6	.... 17th	<i>Hotel de l'Union.</i>
<i>Chavanne</i>	4	....	<i>A single house†.</i>
Chambery	2	.... 18th	<i>La Poste.</i>
<i>Eschelles</i>	4½	....	<i>La Poste.</i>
<i>Pont-de-Beauvoisin</i>	2½	.... 19th	<i>Le tre Corone.</i>

The Inns marked thus +, are unfit for sleeping places.

CHAPTER VII.

AUSTRIAN DOMINIONS.

VENICE, MILAN, VIENNA, &c.

Passports—Money of the Imperial Territories—Bankers' accounts—Vienna bank-bills—Price of Post-horses, &c., in the Austrian-German Dominions—Most profitable money Travellers can take from Tuscany to Germany—Persons going from Tuscany to Venice should have their baggage plumbed at Florence—Fees to Custom-house Officers at Bologna and Venice—Price of Apartments at Hotels in Venice—of dinner—of a Gondola—Wages of a Valet-de-Place—Articles best worth purchasing—Arrival and Departure of Letter-Couriers—Milan—Lodging-houses—Hotels—Job carriages—Hackney coaches—Valets-de-Place—Boxes at La Scala—Arrival and departure of Letter-Couriers—Vienna—Pound weight—Braccio—Charges at Hotels—Price of dinner at a table d'Hôte—of dinner at a Restaurateur's—Wages of a Valet-de-Place—Price per night of one bed-room at an inn—Hackney coaches—Sedan chairs—Medical Men—Shops—Articles best worth purchasing, and their prices—Expense of going into the Partirre at the Opera-house—Usual price of a box—Travellers advised to go post from Vienna to Dresden—Arrival and departure of Letter-Couriers—Diligence—Prague—Articles best worth purchasing—Wages of a Valet-de-Place—Price of a Job carriage—Hackney coaches.

No Foreigner is allowed to enter the dominions of the Emperor of Austria, without exhibiting a passport, signed by an Austrian Ambassador.

MONEY OF THE IMPERIAL TERRITORIES.

Souverain, florins 6½.

Ducat, florins 4½.

Crown, or piece of two florins and sixteen krützers.

Piece of krützers 34.

Ditto of krützers 18.

Ditto of krützers 17.

Piece of one paul, or krützers 12.

Ditto of krützers 10.

Piece of krützers 5.

Ditto of groschen 1, or krützers 3

Ditto of krützers 1.

An imperial sequin, and a ducat, generally are synonymous: sometimes, however, an imperial sequin is only four florins and thirty krützers: other sequins are four florins and twenty-eight krützers. The convention-dollar passes for two florins throughout Germany. Sixty krützers make one florin.

* Post-horses were put to my landaulet from Susa to the Italian Barrier.

Bankers' accounts are kept in florins. It is generally difficult in Germany, to procure much gold or silver, without paying an *agio* for it; but the Vienna bank-bills, many of which are only five florins each, pass current every where throughout the imperial Territories, and are always readily changed into silver.

PRICE OF POST-HORSES IN THE AUSTRIAN-GERMAN DOMINIONS.

The price of draught-horses throughout the Austrian Dominions, and other parts of Germany, is fixed in the different monies of the respective countries.

A German post is, generally speaking, about two German miles; and one German mile is about four English miles and a half.

In Austria and Bohemia (according to the tariff) draught horses are charged at thirty-five *krützers* each, per mile*: and the legal claim of Postillions is as follows:

SINGLE POST.		POST AND A HALF.		DOUBLE POST.	
No. of horses.	Flo- rins.	Krüt- zers.	Flo- rins.	Krüt- zers.	Flo- rins.
2....0		30....0		45....1	0
3....0		45....1		0....1	30
4....1		0....1		30....2	0
6....1		30....2		15....3	0

A German Postillion, like those of France and Italy, expects more than his legal claim; and seems to think he has a right to as much per post for himself, as Post-masters charge per horse: indeed, if he drive three horses, he expects to receive, per post, one third more than the price for each horse.

The expense of greasing wheels, if grease be found by the Traveller, is from ten to seventeen *krützers*; and Travellers are obliged to pay for greasing their wheels at every third post.

A carriage conveying but two persons, and but one trunk, is allowed to travel with two horses only; and carriages with four inside places, and

two trunks, are seldom compelled to travel with more than four horses.

In the Empire, the price of every draught-horse is from one florin and fifteen *krützers*, to one florin and thirty *krützers* a post; and the price for greasing wheels is twelve *krützers*.

A *Calèche de Poste*, furnished by a Post-master, costs, in the Empire, twenty *krützers* per station.

Persons who intend travelling from Rome through Florence, to Venice, and thence to Vienna, or any other part of Germany under Austrian government, should provide themselves, at Rome, with as many Napoleons as they may be likely to want between that city and the confines of Germany: and they should also endeavour to purchase, of the money-changers at Florence, *souverains* and imperial sequins sufficient for the imperial Dominions in Germany.

From the commencement of Saxony to the town of Hamburgh, Napoleons are the most profitable money for Travellers.

Persons going from Tuscany to Venice, should have their baggage plumed at Florence; which operation usually costs about five pauls.

At the gate of Bologna the Custom-house Officers expect a present of five pauls per carriage; and at Ferrara, on quitting the town, Travellers are expected to make the same present.

VENICE.

Good apartments, containing from six to eight beds, cannot usually be procured, either at The Gran-Bretagna, or The Europa, for less than a Napoleon per night. Breakfast, for masters, costs two francs a head — dinner, five francs — and the charge, per head, for servants, by the day, is six francs.

A gondola, with only one gondoliere, costs four francs per day; and contains, in its cabin, four persons; who may secure themselves from rain; these boats being conveni-

* Travellers are sometimes compelled to pay more.

ently fitted up with glasses and Venetian-blinds: they are likewise furnished with handsome lanterns at night.

The wages of a *Valet-de-place* is from four to five francs a day.

The articles best worth purchasing at Venice are, gold chains, seals, &c., sold by weight, according to the price of gold—necklaces, and other personal ornaments, made with very small beads of various colours—wax candles—Mocha coffee—chocolate—books, and maps.

ARRIVAL AND DEPARTURE OF LETTER COURIERS.

Sunday, at eight in the morning, arrives the Courier from Padua—at *ten* arrive letters from Vienna, Trieste, &c.; Milan, Verona, Mantua, Brescia, Piedmont, Genoa, Switzerland, France, Spain, Great Britain, and the kingdom of the Netherlands.

Monday, at eight in the morning, arrive letters from Padua, Vicenza, &c.—at *ten* from Vienna—and at *four in the afternoon* from Milan, Brescia, Verona, France, Switzerland, Spain, Great Britain, the kingdom of the Netherlands, the Tyrol, Germany, Ferrara, the Ecclesiastical State, the kingdom of Naples, and the Dutchy of Modena.

Tuesday, at eight in the morning, arrive letters from Padua, Vicenza, &c., and at *ten* from Vienna, Milan, Mantua, &c., and Tuscany.

Wednesday, at eight in the morning, arrive letters from Padua—and at *ten* from Vienna, Trieste, Milan, Verona, &c., Genoa, and Piedmont.

Thursday, at eight in the morning, arrive letters from Padua, and Rovigo—at *ten* from Vienna, Milan, Verona, &c.; France, Switzerland, Spain, Great Britain, and the kingdom of the Netherlands—and at *four in the afternoon* from Ferrara, the Ecclesiastical State, Naples, and Modena.

Friday, at eight in the morning, arrive letters from Padua—and at *ten* from Vienna, Trieste, &c.; Mi-

lan, Mantua, &c.; Tuscany, the Tyrol, and Germany.

Saturday, at eight in the morning, arrive letters from Padua—and at *ten* from Vienna, and Milan.

Sunday, at three in the afternoon, go letters for Vienna, Mestre, Treviso, &c.; Trieste, Milan, Verona, Vicenza, &c.—and at *five in the afternoon* for Padua.

Monday, at three in the afternoon, go letters for Milan, Padua, Vicenza, Verona, &c.—and at *six in the afternoon* for Vienna, and the intermediate cities.

Tuesday, at noon, go letters for Ferrara, the Ecclesiastical State, Naples, and Modena—at *three in the afternoon* for Vienna, and Milan—and at *six in the afternoon* for Padua.

Wednesday, at six in the afternoon, go letters for Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the kingdom of the Netherlands, the Tyrol, Ham-
burgh and Germany, Vienna, Mestrè, Treviso, &c.; Trieste, and Padua.

Thursday, at three in the afternoon, go letters for Vienna, Milan, &c.—and at *six in the afternoon* for Padua.

Friday, at noon, go letters for Padua, Ferrara, the Ecclesiastical State, Naples, and Modena—at *three in the afternoon* for Milan, Vicenza, Verona, &c.—and at *six in the evening* for Vienna, Mestrè, Treviso, &c., and Trieste.

Saturday, at half-past eight in the evening, go letters for the Ecclesiastical State, Naples, Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the kingdom of the Netherlands, the Tyrol, Ham-
burgh, and Germany; Padua, Treviso, Vienna, and Trieste.

The Post-office is always open from eight in the morning till five in

the afternoon; and, on some days of the week, till a later hour.

MILAN.

Lodging-houses in this city are numerous, and not very high priced. Hotels are expensive. A job carriage usually costs from fifteen to sixteen francs per day; and the price of Hackney-coaches is the same as at Paris. A *Valet-de-Place*, if hired for a very short time, and expected to act as a *Cicerone*, commonly demands five francs per day: and the expense of a good box, large enough to accommodate four persons, at *La Scala*, on Sundays, seldom amounts to less than from twenty-five to thirty francs, entrance-money inclusive; which is one franc and a half per head; but, on other days, a box may frequently be hired for ten francs. The price per head for admittance to the *Parterre* is one franc and a half.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday, *arrive letters from* Switzerland.

Monday, *from* Genoa, Great Britain, France, Spain, Portugal, Turin, Venice, Germany, and other parts of northern Europe.

Tuesday, *from* Naples, Rome, Tuscany, Switzerland, &c.

Wednesday, *from* Genoa, Great Britain, &c., as on Monday.

Friday, *from* Genoa, Great Britain, &c., as on Monday—and *from* Tuscany, Rome, Naples, Venice, Germany, other parts of northern Europe, and Switzerland.

Saturday, *from* Switzerland, and the kingdom of the Netherlands.

Sunday, *at eleven in the morning, go letters for* Switzerland, and the kingdom of the Netherlands.

Monday, *at six in the afternoon, for* Venice, &c.—*at nine in the evening for* Genoa, Spain, &c.—and *at*

ten for Turin, France, Great Britain, &c.

Tuesday, *at eleven in the morning, for* Switzerland.

Wednesday, *at one in the afternoon, for* Switzerland, and the kingdom of the Netherlands—at *six in the afternoon for* Venice, Germany, and other parts of northern Europe—at *nine in the evening for* Florence, Rome, Naples, Genoa, &c.—and *at ten for* Turin, France, Great Britain, &c., as on Monday.

Thursday, *for* Switzerland.

Saturday, *at nine in the evening, for* Genoa, &c., as on Monday—and *at ten for* Venice, Germany, and other parts of northern Europe; Florence, Rome, Naples, Turin, France, Great Britain, &c., as on Wednesday.

The Post-Office is *opened*, at nine in the morning, every Monday Tuesday, and Wednesday—at eleven every Thursday—and at nine, every Friday, Saturday, and Sunday: and it is *shut*, at six in the evening, every Monday—at nine, every Tuesday—at ten, every Wednesday and Saturday—at three, every Thursday and Sunday—and at nine, every Friday.

VIENNA.

The pound-weight at Vienna is eighteen ounces; and the common measure, called a *braccio*, is somewhat longer than that of Florence.

At one of the best Hotels in Vienna, I paid for six rooms, and dinner for three persons, linen, bread, beer, and table wine* inclusive, eighteen florins per day.

The price of dinner at a *Table d'Hôte*, varies from thirty-four krützers to a crown per head; and the price of dinner at a *Restaurateur's*, varies from five krützers to one florin per head.

A *Valet-de-Place* usually expects from thirty-four krützers to one florin per day.

It is seldom possible at Vienna, to

* Travellers should endeavour to procure old Austrian wine, which is more wholesome than are the common wines of Hungary. The Germans, if report speak true,

frequently put a poisonous metallic substance into their white wines, particularly those of the Rhine.

procure a bed-room at any inn for less than one florin per night. There are in this city, excellent Hackney coaches to be hired by the hour; and good sedan chairs, into which the sick cannot be admitted. There likewise are several good physicians and surgeons.

The shops at Vienna are richly furnished; and the articles best worth purchasing seem to be, eyder-down, black lace, furs, household linen, Bohemian kerseymere, and broad cloth. Eyder-down is usually sold at nine florins the pound. Broad black lace costs from three to five pauls the *braccio*; kerseymere, if dyed in grain, three florins and three quarters the *braccio*; if not so dyed, three florins and one quarter only.

The usual price in the *partèrre* at the opera-house is one florin; but, upon extraordinary occasions, two; the usual price of a box one ducat; but, upon extraordinary occasions, two.

It is not pleasant to travel *en voiturier* from Vienna to Dresden; because the Post-masters between the above-named cities are so spiteful to *Voituriers* that the latter can neither procure extra horses, nor other necessary accommodations on the road.

ARRIVAL AND DEPARTURE OF LETTER COURIERS.

Monday morning arrives the post

from Italy, Spain, France, and Great Britain.

Tuesday morning from Saxony, and the northern countries.

Thursday morning from Italy.

Saturday morning from Saxony.

Monday afternoon at three o'clock, goes the post to Italy.

Wednesday evening to Saxony, and the northern countries; Spain, France, and Great Britain.

Thursday evening to Italy.

Saturday evening to Spain, France, and Great Britain.

The posts of the Imperial German Dominions arrive and depart daily.

A Diligence sets out for Presburgh at eight o'clock every morning; another, for Italy, at half-past seven every Monday morning; and another for Prague and Dresden, at nine o'clock every Tuesday morning. One place in a German Diligence usually costs about thirty kräutzers per German mile.

PRAGUE.

The articles best worth purchasing here are, Silesia lawns, table-linen, Bohemian lustres, and other kinds of glass.

The wages usually demanded by a *Valet-de-place* is thirty-four kräutzers a day; and the price of a job-carriage two florins and thirty kräutzers a day.

There are good Hackney coaches in this city.

CHAPTER VIII.

DRESDEN, HAMBURGH, BERLIN, &c.

Money of Saxony—Price of Post-horses—Dresden—Pound-weight—Common measure—Price of apartments in the principal Hotels—Price of dinner at Hotels, and at the houses of Restaurateurs—Wages of a Valet-de-Place—Price of job carriages, Sedan chairs, wine, and bottled beer—Articles best worth purchasing—Arrival and departure of Letter-Couriers—Expense of franking letters for England—Diligence—Hamburgh—Money, Bankers' accounts, &c.—Pound-weight—Price per head for dinner at a table d'Hôte—Price of Claret—Cambrick the article best worth purchasing—Price of Post-horses, &c., in the Dominions of Prussia, Hesse, Brunswick, and Hanover—Roads in northern Germany—Wienerwagens—Marktschiffs—Private vessels—Voyage from Frankfort on the Mein to Cologne—Ditto from Ratisbon to Vienna—Route from Hamburgh to Berlin—Population of that city, and objects best worth notice—Theatres, clubs, &c.—Promenades—Hotels and Lodging-houses—Wages of a Valet-de-place—Job carriages—Hackney coaches—Price of dinner at a Restaurateur's—Environs—Route from Hamburgh to Leipsic—Population of Leipsic—Objects best worth notice—Promenades—Prices at the German Theatre—Best Inns—Fairs—Prices at Inns—Wages of a Valet-de-place—Job carriages, and Hacks—Route from Leipsic to Dresden—from Leipsic through Gotha to Frankfort on the Mein—from Leipsic to Brunswick—from Brunswick to Hanover—from Hanover to Gottingen—from Leipsic to Danzick—from Frankfort on the Mein to Augsburgh—from Augsburgh to Constance, Schaffausen, and Basle—from Augsburgh to Ratisbon—from Ratisbon to Munich—from Ratisbon to Prague—and from Vienna through Ratisbon and Brussels to Ostend—Packets from Colchester to Ostend; from Ostend to Harwich; and from Ostend to Margate—Route from Frankfort on the Mein through Cassel to Munster—Voyage on the Rhine from Mayence to Coblenz—Excursion from Gottingen to Harz—German Baths—Carlsbad—Expenses there—Pymont—Expenses there—Spa—Expenses there—Route from Vienna to Carlsbad, through Eger and Zivoda—from Hanover to Pymont—from Hamburgh to Pymont—from Brussels through Aix-la-Chapelle and Liege, to Spa—from Vienna to Baden—from Vienna to Presburgh—from Teusch Altenburg to Belgrade—from Presburgh to Kaschau and Tokay—and from Vienna to Trieste.

MONEY OF SAXONY.

Ducat	worth florins	4½
Crown, or convention dollar....	florins	2
Florin.....	groschen	16
Half-florin.....	groschen	8
Quarter-florin	groschen	4
Piece of groschen two, marked.....	"	12"
that number of these pieces making one dollar*.		
Piece of groschen one, marked.....	"	24"
that number of these pieces making one dollar.		
Piece of half a grosch, marked	"	48"
that number of these pieces making one dollar.		
Piece of three pfennings.		
Piece of one pfenning.		

Bankers' accounts are kept in dollars and groschen; the former being an imaginary coin, worth one florin and a half.

Spanish dollars do not pass here.

PRICE OF POST-HORSES, &c., IN SAXONY.

For every draught-horse the charge

is ten groschen per mile; and every postillion, driving three or four horses, has a right to eight groschen. Couriers, whether travelling in a carriage or on horseback, pay twelve groschen a mile. Two persons, if travelling in their own carriage, are obliged to take three horses; but, if travelling in a Post-master's carriage, not more than two horses. The charge for a Post-master's carriage is four groschen per mile; and the charge for greasing wheels from three to four groschen.

DRESDEN.

The pound-weight of Dresden is sixteen ounces; the aune, or common measure, two feet; and the foot twelve inches.

The best apartments in the principal Hotels usually let for one du-

* These are not convention dollars, but those in which Bankers' accounts are kept.

cat per day; and dinner, in these hotels, is commonly charged at one florin per head; though Travellers may be tolerably well served at twelve groschen. *Restaurateurs* give good dinners at eight groschen per head.

The wages of a *Valet-de-place* is one florin per day.

A job carriage, for the whole day, costs about three florins; for the half day, two florins and four groschen.

The price of a Sedan chair, in the old Town, is two groschen for going to any part of it; and two for returning: in the new Town exactly double; and the chairmen charge one grosch for every quarter of an hour, when they are kept waiting.

Wine of the country is usually charged at ten groschen per bottle; and bottled beer at two groschen and six pfennings.

The articles best worth purchasing in this city are black and white lace, which may be bought of the Lace-makers.

ARRIVAL AND DEPARTURE OF LETTER COURIERS.

Sunday afternoon arrive letters from Vienna, Prague, &c.; and likewise from Great Britain, France, Holland, Hamburgh, Amsterdam, Belgium, Hanover, Brunswick, &c.

Tuesday morning from Italy, the Tyrol, Switzerland, &c.

Wednesday afternoon from Vienna, Prague, &c.

Thursday afternoon from Holland, Belgium, Hamburgh, &c.

Sunday morning, at eight o'clock, the post goes to Hamburgh, with letters for Great Britain, &c.

Monday afternoon, at three o'clock, to Holland, and Belgium; and *at six* to Prague, Vienna, &c.; Venice, Italy in general, and Switzerland.

Wednesday, at noon, to Holland, France, Denmark, &c.

Friday, at one in the afternoon, to Prague, Vienna, &c.

Letters must be sent to the post

one hour, and parcels two hours, before the Courier sets out. Letters for Great Britain pay eight groschen each.

Wednesday morning, at eight o'clock, the Diligence sets out for Prague and Vienna; and Thursday morning, at the same hour, for Hamburgh.

HAMBURGH.

Accounts are kept in marks and skillings; a mark being from sixteen to eighteen-pence, English, according to the exchange; and a skilling the sixteenth of a mark. Convention-dollars do not pass for quite two florins at Hamburgh; no money being current but that of Hamburgh and Denmark.

The pound-weight is sixteen ounces.

Several of the Inns contain a *Table d'Hôte*, at which the price, per head, for dinner, is from twelve skillings to two marks.

Claret is good and cheap; being usually sold at two marks a bottle.

Almost every article of commerce may be purchased at Hamburgh; but, though exempt from Port-duties, things in general are dear, cambrick excepted.

PRUSSIAN DOMINIONS.

Persons who travel post usually pay ten groschen per German mile for every draught-horse; and at Berlin one mile more than the actual distance is charged, it being a post royal. The Wagenmeister, or Superintendent of post-carriages, has a right to four groschen at every post; and Postillions are entitled to three groschen per mile. The price for greasing wheels is four groschen in Capital Cities, and other large towns; but, in Villages, only two groschen.

A light carriage, containing only two places, is allowed to travel with only two horses, provided it convey but one person and one trunk: if it convey two persons, they must take

three horses; and carriages conveying three or four persons must have four horses. Every Berlin, or carriage with four inside-places, must have four horses; and, if it contain four persons, five horses; but, if it contain from five to seven persons, six horses are indispensable: and if, moreover, it be heavily charged with baggage, Post-masters are authorized to put on eight horses.

The price of a *Calèche de Poste*, furnished by a Post-master, is six groschen per station.

Postillions are obliged to drive one German mile an hour on well-paved roads; one mile in an hour and a quarter on good roads not paved; and one mile within an hour and a half where the road is sandy.

On quitting Berlin every Traveller should have a Passport from Government; which the *Wagenmeister* commonly procures. Travellers should likewise have their trunks plumbed.

HESSE.

Persons who travel post pay ten groschen per German mile for every draught-horse; and for Couriers' horses twelve groschen. If the post be from two miles and a half to three miles in distance, the postillion is entitled to eight groschen, provided he drive three or four horses; and he is entitled to ten groschen, provided there be six horses. If the length of the post be from one mile and a half to two miles only, and the Postillion drive three or four horses, he is entitled to six groschen; and provided there be six horses, he is entitled to eight groschen.

The legal claim of the *Wagenmeister* at each station is two groschen; and the charge for greasing wheels from three to four groschen.

BRUNSWICK.

Persons who travel post pay twelve

groschen per German mile for every draught-horse.

A Berlin conveying six persons, servants inclusive, together with trunks not exceeding three quintals in weight, is allowed to travel with only four horses. A post-chaise conveying four persons, servants inclusive, is allowed to travel with only three horses; and if it convey but three persons, it is allowed to travel with only two horses.

HANOVER.

Persons who travel post pay twelve groschen per German mile for every draught-horse.

A postillion who drives two or three horses is entitled to six groschen; if he drive four horses, his claim is eight groschen; and he is entitled to sixteen groschen provided there be six horses: but, if a post be uncommonly long, namely, from four to five miles in distance, he is entitled to seven groschen, provided he drive two or three horses; nine, if he drive four horses; and eighteen, if there be six horses.

The *Wagenmeister's* claim is from three to six groschen per post; and the expense of greasing wheels, from three to four groschen.

In Hanover, the old Louis passes for only four crowns and sixteen groschen in paying either the post, or the tolls; but is current for five crowns in paying for grease, *Trinkgeld* (drink-money), and expenses at inns.

The roads in the north of Germany are, generally speaking, bad; and the *mélange* of territories is an obstacle to their improvement: moreover, the distances from place to place are not determined with precision: and therefore Post-masters sometimes exact.

There is a kind of carriage, half open, and containing four persons, to which, if it be not encumbered with much baggage, Post-masters have no right to put more than two

horses, except in the Hanoverian territories. This carriage is called a Wienerwagen.

The noble rivers which intersect Germany render travelling by water practicable and pleasant; there being on many of these rivers Marktschiffs (a sort of *Coche d'eau*), which travel regularly from city to city.

Private vessels likewise may be procured.

The voyage from Frankfort on the Mein to Cologne is delightful; as is that from Ratisbon to Vienna*.

ROUTE FROM HAMBURGH TO BERLIN.

- $1\frac{1}{2}$ Eschenburgh
- 2 Boitzenburgh
- $1\frac{1}{2}$ Lubthen
- $2\frac{1}{4}$ Lenzen—This town is charmingly situated. A ferry over the Elbe.
- $1\frac{1}{2}$ Perleberg
- 1 Kleezke
- $1\frac{1}{2}$ Kyritz
- 2 Fehrbellin
- 2 Beetzow
- $1\frac{1}{2}$ Berlin

$16\frac{3}{4}$ posts.

Berlin, the metropolis of Prussia, and one of the most splendid cities in Germany, is watered by the Spree, and supposed to contain (including its garrison) 151,000 inhabitants. Some of the objects best worth notice here are, *The Château Royal—Monbijou—the Royal Stables—the Arsenal*, deemed the finest building of its kind in Europe; its Court contains twenty-one masks, representing Death, by Schluter; and the Statue of Frederick I, is by Schluter and Jacobi—*The Italian Opera-house*, which contains five thousand spectators—*the Royal Library* built after the design of Frederick II—*the buildings of the Royal Academy—the Theatre and Churches in the Place de Gens-d'armes—the Hotel de Ville—the Bank—the Governor's Palace—the Ho-*

tel des Cadets—the Hotel des Invalides—the Palaces of Prince Henry, the Prince Royal, Prince Louis of Prussia, &c.—the Cathedral—the Church of S. Hedewige—the Church belonging to the Garrison, and containing four pictures by Rhode, which represent the death of four celebrated Prussian Warriors—*the Church of S. Peter—the Church of S. Mary, and its Gothic Tower—the Church of S. Nicholas*, remarkable for its antiquity, paintings, and sculpture; and likewise, for the monument of Puffendorff—*the Churches of S. Sophia and S. Dorothy*, the latter of which contains the monument of Count de Mark—*the Parochial Church—the Place de Guillaume*, ornamented with statues—*the colossal equestrian statue of the Elector Frederick-William*, deemed the *chef-d'œuvre* of Schluter—*the Pont-Royal—the magnificent Brandenburg Gate*, built after the model of the Propylæum at Athens—*the porcelain Manufacture—and the Iron Foundry*.

To the Italian opera the audience are admitted gratis; Foreigners being placed in the second and third row of boxes. At the buffa-opera, and the German Theatre, the price for each place in the first row of boxes is sixteen groschen; in the second row, twelve groschen; in the parquetry, twelve groschen; in the amphitheatre, eight groschen; and in the gallery, four groschen.

Clubs, called *Resources*, and the Fishery at Stralau, on the 24th of August, serve to diversify the amusements of this city.

The principal Promenades are, under the Lime-trees—the Place de Guillaume—the Place de Doehnhof—the Park—Le Cercle—Belle-vue—the Garden of the Royal School—and the Coffee and Lemonade Gardens.

Here are three classes of Hotels,

* A *Coche d'eau* goes every Sunday from Ratisbon, and arrives at Vienna in three days, or three and a half. The pas-

sage-money, for a gentleman or lady, is a ducat; and for a servant, a convention-dollar.

in the first of which may be placed *La Ville de Paris—L'Aigle d'Or—La Ville de Rome—Le Cerf d'Or—* and *L'Hotel de Russie**. A tariff, exhibiting the prices at these hotels (which prices are fixed by government), is open to the inspection of every Traveller. Ready-furnished lodgings are advertised in the newspaper; and the rent of two rooms in a good situation is from eight to twelve crowns per month.

The wages of a *Valet-de-Place* is twelve groschen a day, provided he be kept no longer than eight o'clock in the evening: and sixteen groschen if he remain beyond that hour.

The price of a job carriage is two crowns a day; and the fare in a hackney coach from six to eight groschen, according to the distance.

Restaurateurs charge for dinner from six to twelve groschen per head.

The environs of Berlin contain several objects worth notice; among which is *Sans-Souci*; where the Gallery of Paintings exhibits a sketch of Moses, by Rembrandt—Roman Filial Piety, by Guercino—the four Evangelists, by Vandyck—and Venus attired by the Graces, together with the Judgment of Paris, by Rubens.

Persons who like water-parties, may go in boats to Treptow, Charlottenburg, &c.

ROUTE FROM HAMBURGH TO LEIPSIK.

- $7\frac{1}{4}$ *Lenzen*
- $1\frac{1}{2}$ *Arendsee*
- 1 *Osterburgh*
- $1\frac{1}{2}$ *Stendal*—The Cathedral of *S. Nicholas* merits notice.
- $1\frac{1}{2}$ *Burgstall*
- 1 *Magdeburgh*—This city is supposed to contain 36,000 Inhabitants. Best Hotels, *L'Auberge d'Allmer*, and *Le Roi de Prusse*.
- 1 *Salze*
- 1 *Kalbe*
- $1\frac{1}{2}$ *Cöethen*
- 1 *Zoerbig*
- 1 *Landsberg*
- $1\frac{1}{2}$ *Leipzig*.

20 $\frac{3}{4}$ posts.

This town is supposed to contain above 32,000 inhabitants. The objects best worth notice are, *The Pleissenbourg—the Paulinum—the College of the Princes*, and *the Red College—the ancient Arsenal—the Hotel de Ville—the Cour d'Auerbach* in Fair time—the *Exchange—the College of S. Thomas—the Manège—the Theatre—the Churches of S. Nicholas and S. Thomas—the House of Mr. Muller*, which contains thirteen ceilings, by Oeser—the *Esplanade*—and *the Public Libraries*.

The Promenades are numerous and pleasant. The prices at the German Theatre are, for a box in the first row, four crowns; in the second row, three crowns; in the third row, eight bons-groschen; and, for a place in the *parterre*, six bons-groschen; unless it be Fair time, when something more is paid.

The three Fairs are held at Christmas, Easter, and Michaelmas; and at these Fairs as many books are said to be sold yearly as amount to 500,000 rix-dollars.

The principal inns are *L'Hotel de Saxe*, *L'Hotel de Baviere*, and *L'Ange Bleu*.

The price of a front room, fuel inclusive, at an Inn, is one florin per day; and of a back-room, eight bons-groschen. The wages of a *Valet-de-Place* is one florin per day; unless it be during Fair time, when he expects a crown. Job carriages, and common hacks may always be found before the Gates of *S. Pierre*, and *Grimma*.

Leipsic will henceforth be memorable for having given its name to one of the most important modern battles ever fought—a battle in which near half a million of men, commanded by three Emperors, a King, and an Heir-apparent to a throne, were engaged during little less than an hundred hours—they fought in a circle embracing above fifteen miles.

* This is an excellent Inn, and contains a good *Table d'Hote*.

ROUTE FROM LEIPSIC TO DRESDEN.

$1\frac{1}{2}$ *Wurzen*—*The Cathedral* here merits notice.

1 *Wernsdorf*

1 *Stauchitz*

$1\frac{1}{2}$ *Meissen* Best inn, *Le Soleil d'Or*.

$1\frac{1}{2}$ *Dresden*.

$6\frac{1}{2}$ posts.

ROUTE FROM LEIPSIC THROUGH
GOTHA, TO FRANKFORT ON THE
MEIN:

1 *Lützen*—Near this small town is the spot on which Gustavus Adolphus perished; and a stone marks the spot where this hero's body was found.

Charles XII., being in the neighbourhood of Lutzen, went to visit the field of battle; little thinking, perhaps, that treachery would soon destroy his life, as it did that of his glorious model, Gustavus.

1 *Weissenfels*—*The Castle* here, and *its Church* merit notice.

1 *Naumburgh*—*The Cathedral* here merits notice. Best inns, *The Post-house*, and *Le Cheval*. The wine of this neighbourhood resembles Burgundy.

1 *Auerstadt*—Between Naumburgh and Auerstadt, the road traverses the mountain of Kœsen.

$1\frac{1}{2}$ *Weimar*

$1\frac{1}{2}$ *Erfurt*—This city is enriched with a University.

$1\frac{1}{2}$ *Gotha*—The inhabitants of Gotha are estimated at 11,000. *The Chateau—the great Terrace—the Arsenal—the churches called Kloster and Neumarkts Kirchen—the English Garden—the public Library and that of the Sovereign—the Royal Collection of Paintings, &c.—and the Gymnasium* merit notice.

Best inns, *Le Nègre*, and *Le Grelot d'Argent*.

The road to Gotha is execrable in wet weather.

$1\frac{1}{2}$ *Eisenach*—*La Klemme*, is a good inn. The Castle of Wartbourg, which stands on the summit of a hill in this vicinity, once served as an asylum to Luther.

1 *Berka*—A bad road from Eisenach to Berka.

1 *Wach*—Pavement from Berka hither.

$1\frac{1}{2}$ *Hunefeld*

1 *Fulde*—This city contains 12,000 inhabitants. The objects best worth notice are, *The Chateau—the Cathedral—the Churches of S. Boniface and S. Michael—the Convent of S. Sauveur—the Benedictine and Franciscan Convents—the Porcelain Manufacture,*

and *the Library belonging to the University*.

The celebrated Baths of Bruckenau are near Fulde.

Best inns, *The Post-house*, and *Le Cigne*. The wine of S. John's mountain, in this neighbourhood, is excellent, and sold in sealed bottles out of the Prince Bishop's cellar.

1 *Neuhof*

$\frac{3}{4}$ *Schlüchtern*

1 *Saalmünster*

1 *Gelnhausen*—*Le Soleil* is a good inn.

$1\frac{1}{2}$ *Hanau*—A pretty town. The Castle merits notice.

1 *Frankfort*.

$20\frac{1}{4}$ posts.

The inhabitants of Frankfort are estimated at 43,000, beside near 7000 Jews, who live detached from the rest of the people.

The objects best worth notice in this city are, *the Cathedral—the Church of S. Catherine—the Convent des Prédicateurs*, containing a celebrated Assumption, by Albert Durer—*the Hotel de Ville—the Teutonic Palace—the Palace of the Prince of Thurn and Taxis—the Exchange—the Arsenal—the Foundry—the Hotel-Dieu—the Maison de force—the Hospital of S. Esprit—the Theatre—and the Bridge*, thrown over the Mein.

Inns, *La Cour d'Angleterre—La Maison rouge—Le Cigne blanc, &c.*

Frankfort Fair is held twice a year; namely, at Easter, and during the latter end of Summer.

ROUTE FROM LEIPSIC TO BRUNSWICK.

$1\frac{1}{2}$ *Groskugel*

$1\frac{1}{4}$ *Halle*—Inns, *L'Anneau d'Or—Prince Royal de Prusse—Lion d'Or*.

Among the objects best worth notice here are, *the Cathedral*, and *the University*.

$1\frac{1}{2}$ *Könnern*

$1\frac{1}{2}$ *Aschersleben*—*The Church of S. Etienne—the Public School—and the ruins of the Chateau d'Ascanie*, merit notice.

1 *Quedlinburgh*—*The Chateau—the Library—and the Promenade, called Le Bruhl*, merit notice.

1 *Halberstadt*

$1\frac{3}{4}$ *Roklum*

$1\frac{3}{4}$ *Brunswick*.

II posts

Brunswick is supposed to contain 28,000 inhabitants. The objects best worth attention in this city are, *the Castle*, called *Grauen Hof*—*the new Hotel de Ville*—*the Most-Haus*, in the Square, before which is an antique statue of a Lion—*the Buildings of Carolinum*—*the Opera-house*—*the Cathedral*—*the Hospitals*—*the Fountain*, in the *Place de Hegenmarkt*—*the Church of S. Nicholas*, which contains two good pictures—*the Churches of S. Catherine and S. Andrew*—*the old Hotel de Ville*—*the royal Collection of Natural History, Paintings, &c.*—and *the Carolinum Library*.

Brunswick is famous for a sort of beer called *Mumme*.

Best inn, *L'Hotel d'Angleterre*.

At Wolfenbittel, near this city, there is a valuable Library; and at the *Château de Salzdahlum* a good collection of Pictures.

ROUTE FROM BRUNSWICK TO HANOVER.

- 1½ Peine
- 1 Sehnde
- 1 Hanover.

3½ posts.

This city contains about 18,000 inhabitants; and the objects best worth notice are *the Church belonging to the Château*—*the Opera-house*—*the royal Stables*—*the Maison des états*—*the Arsenal*—*the Mint*—*the Cannon Foundry*—*the Monument of Werlhof*, in the public Cemetery—*the Monument of Leibnitz*—and *the royal Library*. The principal Promenades are, *The Countess of Yarmouth's Garden*—*Ellernreid Wood*—*Count Walmoden's Garden*—and the drive to *Herrnhausen*, and *Mont-Brillant*.

Best Inns, *La Taverne de Londres*—*Prince d'Eutin*—and *La Maison de Strelitz*.

ROUTE FROM HANOVER TO GOTTINGEN.

- 1 Tiedenwiesen—This road is excellent.
- 1 Bruggen
- 1½ Einbeck

1 *Nordheim*—A famous Organ in the parochial Church.

1 Gottingen.

5½ posts.

The city contains near 8000 inhabitants. The objects best worth notice are, *the six Churches*—*the Buildings of the University*—*the Observatory*—*the Lying-in Hospital*—*the anatomical Theatre*—*the botanic Garden*—*the Manège*, and *the Library belonging to the University*. This Library contains above 120,000 volumes; and is deemed the best in Germany.

Inns, *La Couronne*—*Le Roi de Prusse*, &c.

The environs of Gottingen are interesting; and especially so is the excursion to Harz.

ROUTE FROM LEIPSIC TO DANTZICK.

Miles.

3 *Torgau*—The principal Church here contains the Tomb of Catherine a Boria, Luther's Wife.

- 1½ Herzberg
- 1 Hohenbuckau
- 1 Luckau
- 1 Lubben
- 1½ Liberosa
- 1 Bieschow
- 1 Mühlrose

1½ Frankfurt on the Oder—This city contains 12,000 inhabitants; and among the objects best worth notice, are *the Churches of S. Mary and S. Nicholas*—*the Chartreuse*—*the Hotel de Ville*—*the Casernes*—*the Hotel Dieu*—*the Bridge*—*the Monument of Prince Leopold of Brunswick*, who was drowned in the Oder, by attempting to save the lives of others—and *the Monument of Kleist*, the Poet.

There is a University here: and among the best inns are, *Les trois Couronnes*, *L'Aigle noir*—and *Le Soleil d'or*.

- 2 Custrin
- 2¾ Neudamm
- 3¼ Soldin
- 3¼ Pyritz

3 Stargard—*The Church of S. Mary*, in this town, merits notice. The best inn is *Les trois Couronnes*, near the Post-house.

- 2½ Massow
- 3 Neugard
- 2½ Plathow
- 2¼ Pinnow
- 2¾ Leppin

- $2\frac{1}{4}$ Cöerlin
 $3\frac{3}{4}$ Cöeslin
 $3\frac{1}{4}$ Pankenin
 $3\frac{1}{4}$ Schlave
 $3\frac{1}{2}$ Stolpe—Famous for the amber found in its vicinity.
 $3\frac{1}{2}$ Lupow
5 Godentau
 $3\frac{3}{4}$ Neustadt
 $3\frac{3}{4}$ Katz
 $3\frac{1}{4}$ Dantzig.

75 miles.

This city contains 48,000 inhabitants; and among the objects best worth notice are, *the Exchange—the Cathedral*, which is one of the finest churches in Europe—*the Lutheran College—the Hotel de Ville—the Cour des Nobles—the Arsenal—and the Junker-Garten.*

Inns, *La Maison Anglaise—Les trois Nègres, &c.*

ROUTE FROM FRANKFORT ON THE MEIN TO AUGSBURGH.

Posts.

- 1 Hanau—Philipsruhe and Wilhelmsbad, in this neighbourhood, merit notice.
 $1\frac{3}{4}$ Dettingen—Memorable for the battle of 1743.
 $\frac{3}{4}$ Aschaffenburg
1 Obernburg
1 Miltenburg
1 Hundheim
1 Bischofsheim
1 Mergentheim
 $1\frac{1}{2}$ Blausfelden
 $1\frac{1}{2}$ Crailsheim — Famous for its China Manufacture, and mineral waters.
1 Dünkelsbühl — The Church of the Carmelites, in this town, is adorned with a fine picture.
 $1\frac{1}{2}$ Nördlingen—A Crucifix, attributed to Buonaroti, and an excellent Painting, by Albert Durer, embellish the principal Church here.
 $1\frac{1}{2}$ Donauwörth
 $1\frac{1}{2}$ Meidingen
 $1\frac{1}{2}$ Augsburg.

18 $\frac{1}{2}$ posts.

Augsburgh, formerly denominated *Augusta Vindelicorum*, the largest city in Swabia, and supposed to be the most ancient, is seated between the rivers Lech and Wertach, and contains 36,000 inhabitants. The objects best worth notice here are *the Cathedral*, which comprises twenty-four chapels; and is adorned with a celebrated picture of the Resurrection, by Zoll—the *Abbey of S.*

Ulric—the Church of S. Anne—the Hotel de Ville—the Tower of Perlach—the Arsenal—the House of Correction—the Gate called Einlass—the public Fountains—some private houses which contain antique paintings in fresco—and the Libraries belonging to the Cathedral and S. Ulric; the latter of which possesses the drawings and sketches of Albert Durer.

Augsburgh exhibits vestiges of Roman Antiquities.

Les trois Maures, has been already mentioned as the best inn; *L'Agneau blanc*, in the Fauxbourg, likewise merits recommendation.

ROUTE FROM AUGSBURGH, TO CONSTANCE, SCHAFFHAUSEN, AND BASLE.

- $1\frac{1}{2}$ Schwabmünchen
 $1\frac{1}{2}$ Mindelheim
 $1\frac{1}{2}$ Memmingen
 $1\frac{1}{2}$ Wurzach
 $\frac{3}{4}$ Wolfek
 $\frac{1}{4}$ Ravensberg
1 Stadelde—The first view of the Lake of Constance is enchanting.
1 Moersburg
1 Constance—Travellers who pursue this route cross the Lake to Constance; and for a four-oared boat, large enough to convey a carriage, the common price is from three to four florins, together with about thirty krützers to the boatmen for drink-money.
The Cathedral at Constance is a fine edifice; and its doors merit observation.
The principal inn is *L'Aigle d'or*. Travellers should visit the Island of Meinau.

- 1 Zell
 $\frac{1}{2}$ Singen—Near this place, on the summit of a rock, originally volcanic, is the Castle of Hohentwiel, which belongs to the Sovereign of Wurtemberg, and now serves as a state-prison.
1 Schaffhausen—The bridge here, constructed by a common carpenter, named Grubenmann, once merited observation: but the ruthless hand of War has destroyed it. *The public Libraries* deserve notice. About one league from Schaffhausen, on the way to Zurich, is the celebrated *Fall of the Rhine*; and Travellers who wish to see the terrestrial rainbows which this stupendous Cataract exhibits, should visit it before nine o'clock in the morning.

2 *Waldshut*

1 *Lauffenburgh*—Here is another *Fall of the Rhine*; but not equal in beauty to that of Schaffhausen.

1½ *Rheinfelden*—Between Rheinfelden and Basle is Augst, anciently *Augusta Rauracorum*, where remains may be traced of Roman Antiquities.

1 Basle.

18½ posts.

This is a flourishing commercial city, supposed to contain 15,000 inhabitants. The objects best worth notice here are, *the Arsenal—the Bridge* thrown over the Rhine—*the Cathedral*, a Gothic edifice which contains some Antiquities, together with the Tomb of Erasmus—*the Hotel de Ville*, where there is an apartment painted by Holbein, who was a native of Basle—*The Dance of Death*, painted on the walls of the Cemetery, and supposed to have been done by a pupil of Holbein—and *the public Library*, which is embellished with paintings by Holbein, Antiquities, Natural History, &c. Basle contains a University: and among the best inns are, *Les trois Rois*, and *La Cigogne*.

There is a singular custom in this city, that of setting all the clocks one hour too fast.

ROUTE FROM AUGSBURGH TO
RATISBON.

1½ *Aicha*—The ruins of the two Castles of Wittelsbach, from which family descend the Princes of Bavaria, render this small town remarkable.

1½ *Waidhofen*

1½ *Geisenfeld*

1½ *Neustadt*

1½ *Saal*

1½ Ratisbon.

8½ posts.

Ratisbon is seated on the Danube; and contains 22,000 inhabitants. The objects best worth notice in this city are, its *ancient Bridge*, three hundred and fifty yards in length—*the Cathedral—the Abbey of S. Emmeran—the Hotel de Ville—and the Library of the Prince of Thurn*

and *Taxis*, which is open to the public Mondays, Wednesdays, and Fridays, from ten till twelve in the morning, and from two till five in the afternoon. Persons who wish to see it on other days must apply to the Librarian. *The town Library—and the Library and Cabinet of the Abbey of S. Emmeran*, likewise merit attention.

The best inn is *Les trois Heaumes*.

ROUTE FROM RATISBON TO
MUNICH.

1 *Eglofsheim*

1 *Buckhausen*

1 *Ergolsbach*

1½ Landshut—The objects best worth notice in this town are, *the Palace—the Gothic Tower belonging to the Church of S. Martin—the Church of S. Job—the Church belonging to the Dominican Convent—the Abbey of Seeligen-thal—and the Maison de Ville.*

1 *Mospurg*

1 Freysing—The objects best worth attention in this town are, *the Cathedral—the Benedictine Church—the Chapel and Cupola of S. Peter's—the Abbey of Weyhen-Stephan—the collegiate Church of S. Veit—and the Benedictine Lyceum.*

Principal inns, *La Charrue*, and *Les sept Glands*.

1½ *Garching*

¼ Munich.

8½ posts.

Munich, the capital of Bavaria, is seated on the Isar; and contains above 40,000 inhabitants. *The Royal Residence* in this elegant city, though unpromising on the outside, is magnificent within; and exhibits a fine collection of pictures; among which are an hundred and thirty Miniatures, each of them being valued at two hundred louis-d'ors. The Tapestry in this palace, representing the exploits of Otho de Wittelsback; the great Staircase; the Chapel, which contains a painting attributed to Buonaroti, together with the altar used by the unfortunate Mary, Queen of Scotland, during her imprisonment, and a particularly fine organ, all merit notice;

as do the Treasury, (which abounds with splendid jewels) and the Anti-quary*. Other objects which deserve attention are, *the Cabinet of pictures belonging to the Duke of Litchenburg; ci-devant Beauharnois—the Museum of carved ivory—the new Theatre—the paintings in the Church of Notre-Dame—the Church of the Theatins*, which contains a good picture, by Sandrat, representing the Plague at Naples—*The Church of the English Nuns*, who educate young Ladies gratis—the picture, by Tintoretto, (most provokingly cut in two, for the convenience of the candle-snuffer), in the *Augustine-Church—the Church dedicated to S. Peter* which contains good Pictures—the *Libraries of the King, the Theatins, and the Academy of Sciences—and the royal Cabinets of Medals and Natural History.*

Principal inns, *L' Aigle—Le Cheval blanc, &c.*

There are several pleasant Promenades in the vicinity of Munich: the royal Villas of Nymphenburg, and Schlesheim, both situated at a short distance from the city, merit notice: Schlesheim contains a very large collection of pictures.

ROUTE FROM RATISBON TO PRAGUE.

- 1 Kurn
- 1 Nietenau
- 1 Neukirchen
- 1 Roetz
- 1 Walmmunchen
- 1 Klentsch
- 1 Temiz
- 1 Storkau
- 1 Staab
- 1 Pilsen—Best inn, *La Croix d'or.*
- 1 Rockizan
- 1 Manth
- 1 Czernowitz
- 1 Zditz
- $\frac{1}{2}$ Berann

* The Statues lately found at Ægina, (a Greek Island in the *Mare Ægeum*.) now enrich the collection of antiquities at Munich. They originally adorned the pediment of a temple consecrated to Minerva; and all represent warriors, one female figure excepted.

- 1 *Dusnik*
- 1 *Prague.*

16 $\frac{1}{2}$ posts.

ROUTE FROM VIENNA, THROUGH RATISBON AND BRUSSELS, TO OSTEND.

- 1 *Burgersdorf*
- 1 *Sighartzkirchen*
- 1 *Perschling*
- 1 *S. Poelten*
- 1 $\frac{1}{2}$ *Moelk*—The Abbey here merits notice.
- 1 $\frac{1}{2}$ *Kemmelbach*
- 1 *Amstetten*
- 1 $\frac{1}{2}$ *Strenberg*
- 1 *Ems*
- 1 $\frac{1}{2}$ *Lintz*—The last post in Lower Austria. This town contains 20,000 inhabitants. Best inn, *L'aigle noir*. The women of Lintz are celebrated for their beauty.
- 1 $\frac{1}{2}$ *Efferding*—The first post of Upper Austria.
- 1 $\frac{1}{2}$ *Bayersbach*
- 1 *Sicharding*
- 1 *Sharding*
- 1 *Passau*—A fine town. *The Cathedral* and its organ, *the Château, the Library de Lamberg, and the prospect from the Garden of the Convent of Mariahilf*, deserve attention.
- 2 *Vilzhofen*
- 2 *Platting*
- 2 *Straubing*—The collegiate Church, the *ci-devant Jesuits' College—and the Carmelite-Convent*, which contains the Tomb of Duke Albert, merit notice; as does *the Abbey Ober-Altaich*, which is in the vicinity of Straubing.
- 1 $\frac{1}{2}$ *Psader*
- 1 $\frac{1}{2}$ *Ratisbon*
- 1 $\frac{1}{2}$ *Schambach*
- 1 *Teiswang*
- 1 *Theining*
- 1 *Postbaner*
- 1 *Feucht*
- 1 *Nuremberg*—This city contains 30,000 inhabitants; and the objects best worth notice are, *the Cathedral*, dedicated to S. Laurence, and adorned with beautiful painted glass—the *Chapel of S. Anne—the Church of S. Claire*, which contains a painting upon glass executed in 1278—the *Chapel de Mendel*, adorned with several good pictures—the *Chapel Holz-*

These statues form an interesting link in the chain of ancient sculpture; as they are superior to the Egyptian style, though inferior to that of the most eminent Grecian Sculptors.

sehouherienne du S. Sepulere—the imperial *Château*, embellished with valuable pictures; for shewing which, the Custode expects a florin—*The Hotel de Ville*; likewise embellished with good pictures; for shewing which, the Custode expects two kopfstucks—*the Bridges*—*the Arsenal*, which contains two Cannon dated 1499—and *the Copper Mills*.

Best inns, *Le Cheval Rouge*, and *Le Coq rouge*.

1 *Farnbach*

1 *Emskirchen*

1 *Langenfeld*—*The Post-House* here is a good inn.

1 *Bossenheim*

1½ *Kitzingen*

1 *Wurtzburgh*—The road from Nuremberg hither is excellent. Wurtzburgh contains 16,000 inhabitants. The objects best worth notice are, *the Château*, remarkable for its staircase—*the Citadel*, in the centre of which is an ancient Temple—*the Arsenal*—*the Chapel of S. Mary*—*the Cathedral*—*the Church belonging to the Chapitre de Neumunster*—*the Chapitre de Haug*—*the Great Hospital*—*the Convent de S. Benoît*—*the Picture-Gallery belonging to the Prince-Bishop*, containing a Magdalene by Fescl—and *the Library belonging to the University*. Best inns, *La Cour de Franeonie*—*La Poste*—*Le Cygne*. The most celebrated wines of Franconia grow near Wurtzburgh, namely, the *Vin de Leiste*, the *Vin de Stein*, called *Vin du S. Esprit*, and the *Vin de Calmus*.

1 *Remlingen*

1 *Esselbach*

1½ *Rohrbrunn*

1 *Besenbach*

1½ *Gottingen*

1 *Hannau*

1 *Frankfort on the Mein*

1 *Koenigstein*

1½ *Wierges*

1½ *Limburgh*

1 *Walnerod*

1 *Freylingen*

1 *Gulroth*

1 *Weyersbusch*

1½ *Ukerot*

1 *Siegburg*

1½ *Cologne*—This city is supposed to contain above 30,000 inhabitants; and among the objects best worth notice are, *the Cathedral*—*the Church of the eleven thousand Virgins*—*the Church of the Maccabees*—*the Chapitre de S. Géreon*—*the Archbishopal Seminary*—*the Hotel de Ville*—*the*

Arsenal—*the Hiero-solonitamite Chapel*, which contains a celebrated painting—and *the Cathedral Library*.

Cologne is paved with basalt.—One of the principal inns is, *Le S. Esprit*.

1½ *Bergheim*

1½ *Linnig*

1 *Gangelt*

1½ *Reckem*

1½ *Tongern*

1½ *S. Trond*

2 *Tirlemont*

2 *Louvain*—The inhabitants of this town are supposed to amount to 40,000. One of the principal inns is, *The Hotel de Cologne*.

1½ *Cortenbergh*

1½ *Bruxelles*—This city, the capital of the Kingdom of the Netherlands, is watered by the little river Senne, and supposed to possess about 75,000 inhabitants. Its fortifications are destroyed; but its ramparts, being planted with trees, form pleasant walks round this city. *The Park*, or public Garden, is adorned with fountains and statues, and encircled by splendid buildings. *The Palace*, in which the Austrian Viceroy formerly resided, contains a Picture-Gallery, and a public Library, rich in finely illuminated Manuscripts. *The Hotel de Ville and its Gothic Tower*—*the Theatre*—*the Church of S. Gudule*, and *the Chapel of Notre-Dame*—*the Church and Place de S. Michel*—*the Place de Sablon*, and *the Canal*, merit notice. Brussels is celebrated for its Manufacture of Lace. Here are several good inns; namely, *The Hotel d'Angleterre*—*The Hotel de Belle-vue*—*The Hotel de Flandre*, &c.

This may be called a cheap city for permanent residence; though house-rent is dear.

Not far hence, and in the neighbourhood of Genappe, a market-town on the river Dyle, is the celebrated Plain of Waterloo; where a small Band of British Heroes vanquished the gigantic power of France, and put to flight her ablest General.

1½ *Asehe*

1½ *Alost*

1½ *Quadrecht*

1 *Gand*

2 *Alteren*

2 *Bruges*

2 *Ostende*—*The Hotel de Ville*, and some Pictures, by Flemish Masters, which adorn the Churches in this town, merit notice. The best inn is, *Nicholson's Hotel*.

86½ posts.

Packets sail every Tuesday and Friday, weather permitting, from Colchester to Ostend; and the common passage is about twelve hours.

Packets usually sail twice a week from Ostend to Harwich; and the common passage, with a fair wind, is about twenty hours.

Packets likewise sail from Ostend to Margate; and the common passage is about twelve hours.

ROUTE FROM FRANKFORT ON THE MEIN, THROUGH CASSEL, TO MUNSTER.

1½ *Friedberg*

1 *Butzbach*

1 *Giessen*—The University of Giessen was founded in 1607. *The Library*—the *Pædagogium*—the *Château*—the *Arsenal*—and the *Church of S. Pancrace* merit notice.

1 *Marburgh*—*The Library*, belonging to the University, here, is a fine one. The best inn is, the *Post-House*.

1½ *Holzdorf*

1 *Jessberg*

1 *Wabern*

1½ *Cassel*—This city is supposed to contain about 20,000 inhabitants; and the objects best worth notice are, the *Château*—the *Palace*—the *Place de Frederic* and the *Statue* by which it is adorned—the *Arsenal*—the *Roman Catholic Church*—the *reformed Church*—and the *Statue of the Landgrave, Charles*—the *Opera-house*—the *Museum-Fredericien*—and the *Pictures in the Hall of the Academy of Painting*.

The principal inns are, the *Hotel d'Angleterre*, (already mentioned) —*Maupin's*—*The Stockholm*—and *L'Aigle*.

1 *Wertuffeln*

1 *Ostendorf*

1 *Lichtenau*

1 *Paderborn*—*The Cathedral* here—the *ci-devant Jesuits' Church*—and the *University*, merit notice. The source of the river Pader is in the middle of the town.

1½ *Nienkirchen*

2 *Warensdorf*

1½ *Munster*.

18½ posts.

This city contains 25,000 inhabitants; and the *Church of S. Lambert*—the *episcopal Palace*—the *Ca-*

thedral—and the *Chapel of Bernard de Galen*, merit notice.

VOYAGE ON THE RHINE FROM MAYENCE TO COBLENTZ.

Persons who wish to make this excursion, should leave Mayence toward evening: and go either to *Mittelheim* or *Langenwinkel*. Next morning, about half an hour before sun-rise, they should walk to *Johannisberg*; and from the Balcony of the Castle there, contemplate the view.

From *Langenwinkel* to *Geisenheim*, the time occupied in going is about an hour; and at the latter place, Travellers should disembark, and visit *Neiderwald*, a Garden belonging to the Count d'Ostein, and embellished with delightful prospects. From *Geisenheim* to *S. Goer*, the time occupied in going is about four hours; and here Travellers should sleep; rising, however, at five o'clock the next morning, in order to reach *Coblentz* by nine.

Two boats, one to convey a carriage, and the other to convey Passengers, usually cost about three Carolins; (seventy-two francs;) and for five Carolins, Travellers may be conveyed to Cologne, provided they do not choose to stop at Coblentz.

The principal inns at Coblentz are, *Le Roi des Romains*, and *The Post-House*; and the objects most worthy of attention in this town are, the *collegial Church of S. Castor* and the *Fort of Ehrenbreitstein*, originally a Roman work.

EXCURSION FROM GOTTINGEN TO THE MINES OF HARTZ.

Behind Kattlenburg rise the first hills which belong to the chain of the Hartz.

Osterode—This town contains 4000 inhabitants—*Klausthal*—inn, *La Couronne*. This town contains 10,000 inhabitants. The richest Mines are *La Caroline*, which is 105 fathom deep; and *La Dorothee*, which is 102 fathom deep.

The *Georgestollen* is a remarkable work.

Ludwiger-Rechenhaus exhibits a collection of all the machines employed in the Mines.

Two miles from *Klausthal* is the ancient imperial city of *Goslar*; which has only 7000 inhabitants; though it contains from fourteen to fifteen thousand houses. This city is celebrated for its excellent beer, called *Gose*, of which there are seven kinds; and that most esteemed is called *Beste Krug*. Half a league from this city is the *Rammelsberg*, the most ancient of the Mines of *Hartz*.

On the road leading from *Isenburg* to *Brocken* not far from the *Château de Stappelnburgh*, is a beautiful prospect; and from the summit of *Brocken* a plain is discoverable, which extends seventy leagues, and contains five millions of people.

From *Brocken* Travellers usually go to *Elbingerode*, in order to see the Grotto called *Bauhmanshöle*. The *Stalactites* which adorn this Grotto are beautiful and various; but the objects most interesting here are petrified human bones, supposed to be antediluvian. At *S. Andreasburgh*, in this neighbourhood, was found a piece of silver, weighing eighty pounds.

This excursion may be easily accomplished in a fortnight.

CELEBRATED GERMAN BATHS.

CARLSBAD.

Carlsbad contains about 3,000 inhabitants, and several lodging-houses. The price of apartments varies according to the number of persons who frequent the Baths; but a good suite of rooms, with several beds, seldom lets for more than ten florins a week.

The best *Traiteurs* usually charge eight groschen per head for dinner. At the *Salle de Bohême*, and the *Salle de Saxe*, breakfast, either of

coffee or chocolate, costs half a kopfstuck and twelve kräutzers. For loading, or unloading a travelling carriage, the price is a goulden. To the *Valet-de-Place*, who goes round with the visiting-tickets of Itinerants, when they arrive, and when they depart, the fee is two gouldens. For reading the gazettes during the whole season, the price is one goulden. The drawers of water at each spring expect from every customer a kopfstuck or two, as a farewell present; and the waiters at the *Salle de Bohême*, and the *Salle de Saxe*, expect every person whom they have attended, to give them at least one goulden as a parting compliment. The entrance-money at the balls is one goulden per head: and persons who require a physician, while they use the Baths, commonly give him four or five ducats when his attendance ceases.

The roads in this neighbourhood are abominable.

PYRMONT.

The *Pyrmont* season commences about the end of June. The new lodging-house at the Baths is a good one; and the price of each apartment is marked over the door. There are several other lodging-houses. Dinner costs from eight to sixteen groschen per head, according to its quality; and the public amusements here are numerous and various.

SPA.

The season at *Spa* commences about the end of May. Here are lodgings of all descriptions, and all prices. *Traiteurs* send out good dinners at four francs a head; and persons who like to dine at a *Table de Hôte* are particularly well served for three francs a head. Saddle-horses cost, by the day, from five to six francs each.

Spa, to lovers of gaiety, is pleasant; though, compared with many other places on the Continent, expensive.

ROUTE FROM VIENNA TO CARLSBAD, THROUGH EGER AND ZWODA.

- 1 Enzersdorf
- 1 Stockerau
- 1½ Weikersdorf
- 1 Meisau
- 1 Horn
- 1½ Göffritz
- 1 Schwarzenau
- 1½ Shrems
- 1½ Schwarzbach
- 1½ Wittingau
- 1½ Budweis
- 2 Moldauthein
- 2 Pisek
- 1 Strakonitz
- 1 Horazdiowitz
- 1½ Grünberg
- 2 Pilsen
- 2 Miess
- 1 Tschernoschin
- 1 Plan
- 1 Sandau
- 1 Eger
- 1½ Zwoda
- 1½ Carlsbad—The best road to Carlsbad is this, through Eger and Zwoda.
- 32½ posts.

ROUTE FROM HANOVER TO PYRMONT.

- 1½ Springe
- 1 Hameln—A strong place.
- 1 Pyrmont—The *Chariot de Poste* goes from Hanover to Pyrmont during 3½ the months of June, July, and August.

ROUTE FROM HAMBURGH TO PYRMONT.

- 1½ Harburgh
- 1½ Tostedt
- 1½ Rotenburgh
- 1 Ottersberg
- 1½ Brême
- 1½ Bassum
- 1 Barenburgh
- 1 Ucht
- 1½ Minden—*La Ville de Berlin* is a good hotel.
- 1 Rinteln—This town contains a celebrated University.
- 1½ Pyrmont.
- 13½ posts.

ROUTE FROM BRUSSELS, THROUGH AIX-LA-CHAPELLE AND LIEGE, TO SPA.

- 1½ Cortenberg
- 1½ Louvain
- 2 Tirlemont
- 2 S. Trond
- 1½ Tongres
- 1½ Reckheim
- 1½ Sittart
- 1 Geilenkirchen

- 1 Juliers—The principal inn here is *La Cour Impériale*.

The distance from Juliers to Cologne is two posts and a half.

- 1½ Aix-la-Chapelle—This city contains above 27,000 inhabitants. *The Cathedral*, wherein is the Tomb of Charlemagne—the *Hotel de Ville*—the *Baths*—and the *ci-devant Jesuits' College*, are the objects best worth notice. Here are several inns.

From Aix-la-Chapelle to Maestricht, is three German miles.

- 1½ Batisse
- 1 Liege.

17½ posts.

This city is watered by the Maes, and supposed to contain above 80,000 inhabitants: its Citadel commands a magnificent prospect; and the *Hotel des Etats*—the *Hotel de Ville*—the *Fountain in the Grande Place*—the *Cathedral*, dedicated to *S. Lambert*—the *Quay*, on the banks of the Maes—and the *Bridge* thrown over that river, all merit notice. Liege boasts a delightful Promenade, called *Coronmaes*.

Among the best inns are, *L'Aigle noir*, and *La Cour de Londres*.

German Miles.

- 3 Spa.

ROUTE FROM VIENNA TO BADEN.

- 1 Neudorf
- 1 Baaden—Celebrated for its mineral waters.
- 2 posts.

ROUTE FROM VIENNA TO PRESBURGH.

- 1 Schwachat
- 1 Fischament
- 1 Regelsbrunn
- 1 Teutsch-Altenburgh—The frontier town of Hungary.
- 1 Presburgh.

5 posts.

This city, in time past the capital of Hungary, is not supposed at the present moment to contain above 22,000 inhabitants; though its population, previous to the removal of the seat of government to Buda, was estimated at 28,000. Presburgh is finely situated on an eminence overlooking an immense plain, watered

by the Danube; and, among the objects best worth notice here, are an *equestrian Statue*, by Donner, of S. Martin, which adorns the parochial Church—another *Statue*, by the same sculptor, in the Esterhasz-Chapel—*The Governor's Palace*—*the royal Chancery*—*The Theatre*—*the Public Granaries*—*the Caserne*—*the royal Château*—*the Cupola of the Church of S. Elizabeth*—*the royal Catholic Academy*—and, *the Lutheran Gymnasium*. The public amusements consist of operas, German plays, concerts, and balls. Here are some good private Libraries, and Cabinets of Natural History; together with a celebrated Collection of wry faces.

The Château de Lanschitz, near Presburgh, is worth seeing; as likewise is the Château d'Esterhasz.

ROUTE FROM TEUTSCH-ALTENBURGH TO BELGRADE.

- 1 *Kittsee*—A royal Château.
- 1 *Ruckendorf*
- 1 *Wieselburgh*
- 1 *Hochstrass*—Or, *Hogstrass*. A post and a half is sometimes charged here.
- 1 *Raab*—The population of this city is estimated at 13,000. Its Cathedral is magnificent.
- 1 *Goenyo*
- 1 *Ais*
- 1 *Comorn*—The Church which formerly belonged to the Jesuits merits notice.
- 1 *Nessmely*—Celebrated for excellent white wines.
- 1 *Ncudorf*
- 1 *Dorogh*
- 1½ *Wereschwar*
- 1 *Ofen*, or *Buda*—The population of Buda, (called by the Germans *Ofen*.) is estimated at 55,000, including the town of Pesth, from which it is separated only by the Danube. At Buda, the Hungarian *regalia* are kept: and the Crown which was presented in the year 1000, by Pope Sylvester II., to Stephen, King of Hungary, is an imitation of that worn by the Greek Emperors.
- 1 *Teleny*
- 1½ *Ereschin*
- 1 *Adony*
- 1 *Pentele*
- 1½ *Foeldwar*
- 2 *Paksch*
- 2 *Tolnau*

- 1 *Sekare*—Celebrated for its wines; which are deemed superior to Burgundy.

- 1½ *Poblaszek*
- 1 *Sekescoe*
- 1 *Mohacseh*
- 2 *Baranyawar*
- 1 *Laskajeld*—The frontier town of Slavonia.
- 1 *Esseck*—Vestiges of the ancient city of *Mursa* are discoverable here.
- 1 *Verra*
- 1 *Wukowar*
- 1 *Oppatowaz*
- 1½ *Illok*
- 1 *Szuszek*
- 2 *Peterwaradin*
- 1 *Carlowitz-Unterleg*
- 1 *Poska*
- 1 *Cserevicz*
- 1½ *Banovze*
- 1½ *Semlin*—This town contains a Health-Office for purifying letters and merchandize which come from Turkey.

—
45½ posts.

From Semlin to Belgrade the time occupied in going is about one hour and a half.

ROUTE FROM PRESBURGH TO KASCHAU AND TOKAY.

- 1 *Csekles*
- 1 *Sarjóc*
- 1 *Tyrnau*—This town, adorned with nine large towers, and several churches, makes a handsome figure at a distance. *The Cathedral*—*the Episcopal Palace*—and *the Academie des Nobles*, merit notice.
- 1½ *Freystädtel*
- 1 *Rippyn*
- 1 *Nagy-Tapolcsany*
- 1 *Nitra-Sambokreth*
- 1 *Westenics*
- 1 *Baymozs*—There are *Hot Baths* in this town.
- 1 *Rudno*
- 1 *Turocz-Sambokreth*
- 1 *Nolscova*
- 1½ *Rosenberg*—*The Mineral Waters*, and *the College* here are celebrated.
- 1 *Pentendorf*
- 1 *Okolisna*
- 1 *Vihodna*
- 1 *Lusivna*
- 1 *Horka*
- 1 *Lentschau*—*The Hotel de Ville* is a handsome building; but the town is ill supplied with water.
- 1 *Biaczovez*
- 1½ *Berthod*
- 1 *Eperies*—Finely situated, and famous for its wines.
- 1 *Lcmesan*
- 1 *Kaschau*—A strong town. *The Governor's House* is a handsome

building. *The Baths* of Kaschau are celebrated; but the air is unhealthy.

1 *Szinne*

1 *Wilmann*

1½ *Tallya*—Famous for its wines.

2 *Tokay*—On the mountain of S. Thérèse, and in the vineyard of Szarwarsch, grow the best wines of Tokay, which, in stomach complaints, have been found particularly beneficial*.

Hungary abounds in excellent fruit, beef, wild-fowl, and venison; and the wines are so good, and at the same time so strong, that, to foreigners, they sometimes prove dangerous.

In Gallicia, and the Bukovine, Travellers ought to carry provisions with them; as little beside straw can be procured at the inns.

ROUTE FROM VIENNA TO TRIESTE.

1 *Neudorf*

1 *Gunselsdorf*

1 *Neustadt*

1 *Neukirchen*

1 *Schottwien*

1½ *Moerzusclag*

1 *Krieglach*

1 *Merzhofen*

1 *Bruck*

1 *Rettelstein*

1 *Peggau*

1 *Gratz*—This town, the capital of Styria, is supposed to contain above 33,000 inhabitants; and among the objects best worth notice are, *the Imperial Château—the Maison des Etats—the Church de la Cour*, and that dedicated to *S. Catherine—the parochial Church*, adorned with a painting by *Tintoretto—the ci-devant Jesuits' College—the two Columns*, and *the Convent in the*

Fauxbourg of Muer—the Lyceum and its *Library*—and *the Johannannm. The Poor-house*—which comprehends a general hospital, a lying-in hospital, a foundling hospital, an asylum for Lunatics, and another for the Aged, is a most benevolent and useful institution.

The promenades in and about this town are pleasant.

Best inn, *The Sun*.

1 *Kalsdorf*

1 *Lebering*

1 *Ehrenhausen*

1½ *Mahrburg*—This is the most populous town in Styria, Gratz excepted.

1 *Feistritz*

1 *Gannowitz*

1½ *Cilli*

1½ *Franz*

1 *S. Oswald*

1 *Potpetsch*

1½ *Laybach*—This city, the capital of the Duchy of Carniola, is supposed to contain about 11,000 inhabitants. *The Cathedral*, dedicated to *S. Nicholas*, merits notice; as does *the Church of S. Peter*, in the *Fauxbourg*.

1 *Ober-Laybach*

1 *Lasse*

1 *Adelsberg*—There is a celebrated *Grotto* in this town; and another, called *The Grotto of S. Madeleine*, at a short distance.

The Lake of Zirknitz is only leagues from *Adelsberg*.

1 *Prüwald*

1 *Sessana*

1 *Trieste*†—This is a Free-Port, with a spacious and safe Harbour, and a population estimated at above 30,000‡.

— 32 posts.

The objects best worth notice here are, *the Mole—the Lazzaretti—the Cathedral—the Greek Church*—and *the Roman Antiquities*.

Principal inn, *Il buon Pastore*.

* The Hungarians have eight sorts of wine somewhat similar in flavour to Tokay; and frequently sold under that name. The best Tokay is seldom if ever sold.

† From Trieste to Fiume, another Aus-

trian Free-Port, is a distance of five posts.

‡ The population of Trieste did not amount to more than 18,000 a few years since.

CHAPTER IX.

PORTUGAL.

Expense of going in a Post-Office Packet from Falmouth to Lisbon—Days appointed for sailing—Money of Portugal—Lisbon—Hotels—Population—Objects best worth notice—Cork Convent—Cintra—Water, eatables, and asses' milk—Lodgings—Board—Firewood—Garden of the Convent of Necessitades—Public amusements—Price of draught horses—Passports, &c.—Route from Lisbon to Oporto—Ditto from Lisbon to Madrid.

EXPENSE OF GOING IN A POST-OFFICE PACKET FROM FALMOUTH TO LISBON.

Every cabin passenger usually pays for passage and board, (wine, tea, and sugar inclusive) twenty-three pounds, and every steerage passenger fourteen pounds. Female servants pay as cabin passengers. Children, under twelve months old, go free of charge; under four years old they pay as steerage passengers; and above that age as cabin passengers.

Lisbon - packets generally sail every Saturday; though every Friday is the time when they are ordered to sail, from April till October.

The accommodations on board these vessels are excellent. I would not, however, advise passengers to use the sheets, blankets, and pillows, belonging to the packet; but to provide plenty of their own: and this not merely to secure themselves from cold, and other unpleasant circumstances, during their voyage; but likewise because blankets and down-pillows are particularly needful at Lisbon. Invalids who visit this city during winter should wear very warm clothing, and live in an apartment which fronts the south.

MONEY OF PORTUGAL.

	l.	s.	d.
A Ree			
10 Rees, equal to a half Vintem,			
20 Rees, equal to a Vintem; in			
English money about	0	0	1

	l.	s.	d.
5 Vintems, equal to a Testoon..	0	0	6
4 Testoons, equal to a Crusade of Exchange	0	2	3
24 Vintems, equal to a new Crusade	0	2	8
10 Testoons, equal to a Milree, (1000 Rees).....	0	5	7
48 Testoons, equal to a Moldore	1	7	0
64 Testoons, equal to a Joannes	1	15	9

Accounts in Portugal are kept in Rees.

LISBON.

Lisbon, anciently called *Olisippo*, and in Portuguese Lisboa, is a flourishing commercial city, seated near the mouth of the Tagus, or Tajo, embellished by one of the finest Harbours in Europe, and supposed to contain 200,000 inhabitants.

Among the objects best worth notice in this metropolis and its environs are, *the Royal Residence; the Exchange; the India-House; the Arsenal; and the equestrian bronze statue of Joseph I.*; all of which adorn the *Praça do Commercio*—*the patriarchal Church*; and *that belonging to the Convent of S. Roque*, which comprises an Asylum for Foundlings. In the last-named Church is a Chapel dedicated to S. Roche, and considered as one of the most richly-decorated temples of the Christian world. The picture above the altar is a particularly well executed Roman Mosaic; as likewise is another picture on the right side of the Chapel: the pavement is wrought in Mosaic; the pilasters are formed of porphyry, verde an-

tique, lapis-lazuli, and other precious marbles : the doors are bronze, beautifully worked and gilt : the candelabra and the lamps, are of solid silver ; and the altar is composed of lapis lazuli, amethysts, and gold ; and ornamented with a scriptural Group in *alto-rilievo*, which is one entire block of silver*. Other objects that deserve attention in Lisbon and its environs are, *the new Church*, erected by the late Queen—*the Quays*—*the Aqueduct of Alcantara* : which consists of thirty-five arches : the largest being 249 feet in width, and 332 in height. This magnificent structure, built of white marble, was erected by John V.,—*the Church and Convent of Belem*, where the Sovereigns of Portugal are buried—(Belem exhibits a kind of Gothic arabesque architecture, unknown in other parts of Europe)—*the Convent of Brancanas*, which contains a picture of the blessed Virgin finely executed—*the Cork Convent* on the summit of Cape S. Roche—and *Cintra*, which contains a good Inn, and exhibits ruins of a Moorish Palace.

Cintra is deemed the best summer-residence in the environs of Lisbon ; but during winter and spring its excessive humidity renders it unwholesome†. The *Penka verde* at Cintra is usually visited by Travellers.

Lisbon possesses excellent water, good beef, fish, vegetables, fruit, and asses' milk ; but eligible lodgings are scarce and dear ; and a lady or gentleman can seldom board with a Portuguese family under seven shillings, English money, per day, lodging not inclusive.

Fire-wood likewise is dear at Lisbon.

The Garden belonging to the Convent of Necessidades, situated at the

foot of Buenos-Aires, affords an agreeable promenade ; and the public amusements of this city are, the Italian opera, the Portuguese theatre, bull-fights, and assemblies at the houses of the English merchants.

Among the principal inns are, *Barnwell's English Hotel*—*Owens's Hotel*—*O'Keif's Hotel*—*L'Hotel Piemontaise*—and *La Calçada de Estrella*.

PRICE OF DRAUGHT HORSES, &c.

Draught-horses, or mules, in Portugal, are charged at eight testoons a pair, per league : the common mode of travelling is *en voiturier* ; and a calash, containing two places, and drawn by two mules, may usually be hired for about fifteen francs a day, all expenses included.

Travellers going from Lisbon to any other part of Portugal, should solicit, from the chief-magistrate of the quarter in which they lodge, a passport containing the names of the Travellers, the number of their horses, mules, and attendants ; together with a permission to carry fire-arms.

Persons going to Spain must apply for a passport from the Spanish Minister at Lisbon ; and this last-named passport, if presented to Spanish custom-house officers, and accompanied by a fee, prevents any examination of baggage.

ROUTE FROM LISBON TO OPORTO.

- 1st day *Alveria* and *Castenheda*—About mid-way there is a ferry over the Tagus. The road lies between hedges of aloes and olives.
- 2d day *Olta* and *Tugarro*—A sandy plain, abounding with Indian figs.
- 3d day *Venta*—These Ventas are inns, established by order of government, at the distance of four or five Portuguese miles from each other. Government likewise regulates the

* When Junôt commanded at Lisbon, this *alto-rilievo*, together with most of the church-plate in the city, was packed up, for the purpose of being conveyed to France : but, owing to the suddenness and rapidity of his retreat, this valuable plunder was left behind.

The Chapel of S. Roche is reported to have cost the Portuguese nation a million of crusades.

† Many persons prefer Bellas to Cintra, because it is more quiet, and less liable to fogs, than the last-named place.

charges at these inns, by a tariff, which is always exposed to public view.

4th day *Alcobaça*.

5th day *Leyria*—Travellers may stop, during this day's journey, at the *Convent of Batalha*, which has a fine Gothic church, with a beautiful Tower.

The road is good, and the country adorned with plantations of olives, and forests of cork-trees.

6th day *Pombal* and *Pondes*—Travellers should visit the *Moorish Castle* on a hill near Pombal.

7th day *Coimbra* and *Almahada*—Coimbra contains 13,000 inhabitants, and a University. Here are a *Roman Bridge* and *Aqueduct*, almost entire.

8th day *Atbergaria*, *Antonio*, *Venta*, and *Villanova*—Travellers, during this day's journey, pass two rivers, either on bridges or in a ferry.

9th day—Oporto—This city, the largest in Portugal, Lisbon excepted, is watered by the Douro, anciently the *Durius*, on which river gondolas, like those at Venice, are much used. Oporto is supposed to contain 30,000 inhabitants; and has long been famed for its wines, of which it is said to export yearly twenty thousand pipes. *The Quays* here are magnificent.

Time employed in travelling from Oporto to Almeida, 65 hours—from Oporto to Salamanca, 27 hours—from Salamanca to Valladolid, 36 hours—from Valladolid to Madrid, by Segovia and the Escorial, 50 hours.

Segovia is well worth seeing, on account of its Aqueduct, a noble monument of antiquity, and in perfect preservation. Some authors suppose it was erected during the reign of Trajan; but the Spaniards gravely assert, that it was the work of Hercules.

The Cathedral at Segovia is one of the handsomest edifices of its kind in Spain; and the Alcazar, or Castle, stands beautifully.

ROUTE FROM LISBON TO MADRID.

Leagues.

3 *Aldea-Gallega*—To this place Travellers are conveyed on the Tagus, in a large boat; but it is not prudent to set out if the river be much agitated.

5 *Canna*

3 *Ventas-Nuevas*—The road crosses a brook.

4 *Montemor novo*

3 *Arayolos*—The road crosses another brook.

3 *Venta del Duque*—From Aldea-Gallega to this place the road is tolerably good.

3 *Estremos*

3 *Aleravizas*

4 *Elvas*—This is the last town of Portugal. Here travellers are waited upon by the Custom-house Officers, and desired to declare what articles of commerce, and what money they have with them, after having done which they receive an *Al-bara*.

One mile from Elvas the road traverses a rivulet, which divides Portugal from Spain.

3 *Badajos*—This town, the capital of Estremadura, is entered, on the Portuguese side, by a bridge thrown over the Guadiana, anciently called the Annas. It is a place of high antiquity.

Here Travellers are liable to have their baggage examined. The road from Estremos hither is, generally speaking, bad.

3 *Talavera del Arroyo*

2 *Lobon*

2 *Arroyogo de San-Servan*.

2 *Merida*—This town was built by the Romans, and is entered on the Portuguese side by a bridge of sixty-one arches, thrown over the Guadiana. Here are several Antiquities, among which is an equestrian Statue.

4 *Venta del Desblado*

3 *Meajadas*

3 *Puerta de Santa Cruz*

3 *Trujillo*—The birth-place of Pizarro.

4 *Jarajzejo*—One hour distant from Jarajzejo Travellers are obliged to descend from their carriages, while the latter are conveyed, by the assistance of oxen, over a steep and rugged road; and after passing the river del Monte, on a bridge, carriages are drawn by oxen up a hill, which belongs to the chain called Sierra de Guadalupe.

Jarajzejo contains considerable vestiges of Moorish architecture.

4 *Casas del Puerto*

2 *Almaraz*—Half an hour distant from Almaraz is a Bridge thrown over the Tagus, beyond which river the road ascends a hill, thence becoming good, and continuing so the whole way to Madrid.

2 *Navalmoral*—The first town of New Castile,

4 *Calcada de Oropesa*

4 *Venta*

4 *Talavera de la Reyna*

- 2 *Sotocochinos*
 3 *Bravo*
 3 *Maqueda*
 2 *Venta del Gallo*
 3 *Santa-Cruz del Retamar*
 2 *Valmajado*
 3 *Naval-carnero*.
 2 *Mostoles*—Here stands a Church, the inside of which is completely covered with gilding.
 3 Madrid — On approaching this city
 ——— carriages are either driven through
 103 the Mançanares, or over it, by means of the fine Bridge of Segovia.

The country between Badajoz and Madrid is, generally speaking, uncultivated, unless it be in the neighbourhood of towns and villages; and exhibits, to the left, a long chain of mountains.

It is practicable so to arrange this journey that Travellers may go by S. Ildefonso, the Escorial, or Aranjuez.

CHAPTER X.

SPAIN.

Money of Spain—Price of Post-horses, &c.—Articles particularly requisite for Travellers in Spain—Route from Bayonne to Madrid—Saragossa—Valencia—Valladolid—Burgos—Population of Madrid—Objects best worth notice there—Literary Establishments—Promenades—Public amusements—Manufactures—Inns—Environs—Job-carriages—Gates and Streets—Route from Perpignan to Barcelona—Climate of Barcelona—Population—Objects best worth notice—Inns—Promenades—Route from Barcelona to Saragossa—from Madrid to Granada—Alhambra, and other objects best worth notice in the last-named city—Promenades—Climate—Route from Madrid to Malaga—Description of that city—Route from Madrid to Cordova, Seville, and Cadiz; together with a description of the three last-named cities.

VALUE OF THE MOST CURRENT SPANISH MONEY IN FRENCH FRANCS.

	Francs	
Doblon	83	63
Pistole	20	91
Half-Pistole	10	45
Piastre	5	43
Real de à ocho	4	35
Escudo vellon	2	71
Real de à quatre	2	17
Peseta Mexicana	1	35

PRICE OF POST-HORSES, &c.

The common charge, per post, is from ten to twelve reals for every draught-horse; a post being about two Spanish leagues, or three hours, in length. A Postillion cannot legally demand more than two reals per post; but expects a peseta, beside a dinner, or extra-money to provide one. For a carriage furnished by a Post-master, the price is four reals per post.

On entering and on quitting Madrid, and every other place where the King resides, Travellers pay a post-

royal; which is double the price of a common post.

The post on great roads is well served; and the horses, when speed is compatible with safety, go remarkably quick: but the roads in Spain cannot, generally speaking, be called good; though, throughout the whole Signory of Biscay, and in some districts near Madrid, they are excellent.

The custom of taking journeys in a *Coche de Colleras* with six mules, or a *Calesa* with two, still predominates; but, for one person, a more economical way of travelling is to accompany the *Ordinario*, or to ride on a *Borrico*, attended by a muleteer on foot.

Voiturins usually charge for a calesa with two mules and their driver, the keep of mules and muleteer not inclusive, about fifteen francs a day: or for each mule, provender inclusive, two piastres a day.

The common day's journey of a Voiturier is about eight Spanish leagues; and each of these leagues contains 3400 geometrical paces.

It is impossible to travel comfortably in Spain without a Servant who understands the language; because the Inns are so destitute of eatables, that Travellers are compelled to purchase their provisions in the large towns through which they pass; and likewise obliged, generally speaking, to have them cooked by their own servant: a pot for boiling meat, with a cover and padlock to prevent theft, is therefore requisite; and travelling beds, in this country, are particularly needful.

Travellers should avoid taking snuff, new muslins, or new printed cottons, amongst their baggage as these articles are contraband.

Servants should have fire-arms*.

ROUTE FROM BAYONNE TO MADRID.

Miniundo—A beautiful entrance to the Pyrenees; and the further the road advances the more picturesque is the scenery.

S. Jean Pié de Port—Near a spring of remarkably fine water, between this town and Roncesvalles, is the spot which divides France from Spain.

Roncesvalles—The road from Bayonne hither being dangerous for carriages, it is advisable either to go on mules, or to take the road by *Ostariz, Anna, Maya, Berrueta, Lanz, and Ostiz*, to Pamplona.

The village of Roncesvalles is supposed to be the spot where Charlemagne's army was defeated, when the famous Roland lost his life.

14 Pamplona—The Inn at Pamplona is in the square. This town was anciently called *Pompelo*.

$3\frac{1}{4}$ *Otriz*

$2\frac{1}{2}$ *Jaffala*—A good road, which continues to Portacillo.

4 *Maraila*

3 *Faltierra*

4 *Cintronigo*

* Persons who wish to travel expeditiously in Spain should ride on post horses. Several saddle-horses are kept at every post-house.

† Murviedro, erected on the site of the

5 *Agreda*—Here the baggage of Travellers is visited and plumbed by the Custom-house Officers.

$3\frac{1}{2}$ *Hinojosa*

4 *Zamayon*

$3\frac{1}{2}$ *Almazan*—Here the road traverses the Douro on a stone bridge, near which there is a beautiful Promenade.

$3\frac{1}{2}$ *Adradas*

5 *Lodares*—The road lies over a mountain whose summit exhibits a large and well-cultivated plain.

$2\frac{1}{2}$ *Bujarrabal*

$2\frac{1}{2}$ *Torremocha*

3 *Almadrones*

$2\frac{1}{2}$ *Grajanejos*

3 *Torija*

3 *Guadalaxara*

$3\frac{1}{2}$ *Venta de Meco*

$3\frac{1}{2}$ *Torrejon de Ardoz*—Here the road crosses the Xarama on a bridge.

4 Madrid.

82 $\frac{3}{4}$ leagues.

Many Travellers prefer going by Saragossa and Valencia; or by Valladolid, Burgos, and Vittoria.

Saragossa, the capital of Arragon, is seated on the Ebro, formerly called the *Iberus*; and contains a *Cathedral*, and a *Moorish Tower*, which merit notice.

Valencia, supposed to contain above 70,000 inhabitants, is delightfully situated in the most fertile part of Spain. Its *Cathedral*, once a Mosque, is adorned with fine paintings. *The College of Corpus Christi* contains a celebrated picture; and several of the Convents and Monasteries are adorned with good paintings. *The Church of S. Nicholas—the University—and the public Libraries*, merit notice.

This city is lighted with handsome lamps, patrolled by watchmen, and encompassed with high walls, nearly circular. Its climate is so warm as to be oppressive during the day, even in winter †.

Valladolid, anciently called *Pintia*, contains a University; and, in *the Dominican Church of S. Paul*, two celebrated pictures, by Cardenas.

ancient *Saguntum*, which was destroyed by Hannibal, is about four leagues distant from Valencia; and exhibits several vestiges of antiquity.

Burgos, the ancient capital of Old Castile, is built partly on the acclivity of a mountain, and partly on the banks of the Arlançon. Its *Cathedral*, one of the finest Gothic structures in Europe, and some other Churches, merit notice.

Madrid, anciently denominated *Mantua*, is supposed to contain upward of 150,000 inhabitants. It has fifteen Gates, all composed of granite, and most of them handsome: its streets are clean, spacious, well-paved, and well lighted; and the entrance to this city, through the gate of Alcala, is strikingly magnificent.

Among the objects which especially deserve attention are, *the Royal Residence*, called the new Palace, which is sumptuously furnished, and adorned with fine pictures—*the Royal Cabinet of Natural History**—*the Churches of S. Isabella—S. Paschalis—S. Isidoro—S. Francesco de Sales—and S. Martino—the Convent of Las Descalzas reales*, which contains a fine collection of pictures—*the Church of Las Salesas—the Royal Convent of S. Philip*, in point of architecture one of the finest buildings at Madrid—*the Dominican Church—and the Bridge*, thrown over the Mançanares.

This city is enriched with a University, a royal College, called *Estudios reales*, an Academy of Arts, and other literary establishments.

The principal Promenades are, the Prado—a fine Street, called Alcala—the Gardens of the Casa del Campo—and the banks of the Mançanares.

The Spanish Theatre, the Bull-fights, the *Tertullia*, and the *Refresco* (the two last being card-assemblies, balls, concerts, or *goûtés*), are the principal public amusements.

The Tapestry Manufacture; the

China Manufacture at Buen-Retiro; and the Glass Manufacture at S. Ildefonso, merit notice.

Several of the Inns at Madrid are good; and one of the best is the *Croix de Malte*, in the Alcala.

Provisions are cheap; and the common table-wines are those of La Mancha and Valdepenas.

There are no Hackney coaches in this city; but job-carriages may be hired by the day, for eight or nine French livres.

The objects best worth notice in the environs of Madrid are, *the Buen-Retiro*, which is embellished with an equestrian Statue of Philip IV, by Pietro Tacca—the *Palace of Aranjuez*, and its Gardens—the *Palace of S. Ildefonso*, its Paintings, Sculpture, and Water-works—and *the Escorial*†, which is situated about twenty English miles from Madrid, at the foot of the Guadarama mountains. This Palace, erected by Philip II, contains an immense collection of Pictures, some of which are classed among the finest existing; it is likewise rich in sculpture, gems, and precious marbles; and among its buildings comprises a Church, splendidly ornamented; and a Cemetery, called the Pantheon, where the Sovereigns of Spain, beginning with Charles V, are buried. The Escorial is likewise furnished with a Library particularly rich in Hebrew, Arabic, and Greek manuscripts†.

The road from Madrid hither is excellent, and the country beautiful.

ROUTE FROM PERPIGNAN TO BARCELONA.

- 2 *Bollo*—Near Fort Bellegarde is the Barrier between France and Spain; where every Traveller must produce a passport.

This road exhibits a fine view of the Pyrenees.

- 3 *Jouquera*

* This Cabinet contains ancient Peruvian pottery, very like that of Egypt.

† The books in this Library are placed with the edges of the leaves outward; a singular method introduced into the Escorial

by a learned Spaniard of the sixteenth century.

The Casa Reale, situated in the Park of the Escorial, contains fine pictures.

3 *Figueras*—A sandy soil, and cork-trees. Figueras is a fortified town.

3 *Basçara*—The road traverses the lofty mountain of Cuessa-Regia, the environs of which are beautiful.

3 *Gerona*—Anciently *Gerunda*. *The Cathedral*, and *the Arabian Baths*, merit notice.

4 *Mallorquinas*

2½ *Hostalrich*—Here Travellers ford a river which, after floods, is dangerous.

2 *San-Seloni*

3 *La Roca*

2½ *Moncade*—The road skirts the banks of the sea.

2 *Barcelona*—The hedges near this city consist of aloes.

30 leagues.

Barcelona, anciently denominated *Barcino*, from Hamilcar Barcas, by whom it was built, is a fine city, charmingly situated, in a delicious climate, near the mouth of the Llobregat; and supposed to contain 111,000 inhabitants: its Port and Mole are handsome. *The ruins of the Roman town*, and *the Temple of Hercules—the Arabian Baths—the Cathedral*, a light and elegant Gothic edifice—*the Church of Sa. Maria—the Palace of the Captain-General—the Exchange*—and *the Academy des Beaux Arts*, merit notice. The Hotels in this city are good; the streets well lighted at night; and the Promenades pleasant; especially those called *the Rembla*, and *the Esplanade*. *The Capuchin-Garden*, at Sarria, is worth seeing; and the Villas near Barcelona are numerous, and well situated.

ROUTE FROM BARCELONA TO SARAGOSSA.

3 *Martorell*—*Hannibal's Bridge*, and *triumphal Arch*, render this village remarkable: the present Bridge, however, was not erected by Hannibal; but built with the materials of that which he erected. A fine and populous country.

2 *San-Felix*

3 *Piera*—Close to Piera, and isolated in the centre of a plain, rises Montserrat, so called from the word *Serras*, a saw; though its peaks are more like a multitude of sugar-loaves, placed on rocks; which, including these peaks, are above

three thousand feet in height. This extraordinarily-shaped mountain displays fine grottoes of stalactites: and, in its middle region, stands a Convent, where every stranger meets with a hospitable reception; and where Pilgrims, if poor, whether men or women, are fed for three successive days, whenever they visit the Convent; and if medical assistance be required, they receive it gratuitously. The Hermitages of Montserrat, twelve in number, merit notice; as do the almost endless variety of evergreens, and deciduous plants with which the mountain abounds.

Near the town of Cardona is a lofty hill, consisting of one block of Gemmæ Salt, with which candlesticks, boxes, &c., are made: and this substance is transparent, like rock-crystal.

3 *Igualada*—The road traverses the river Noya three times. The Inn at Igualada is a good one.

3 *Santa-Maria*

3 *Cervera*—This town is situated in a charming valley, and contains a University.

2 *Tarraga*—An excellent Inn. The price of provisions, and of the *Ruido de Casu* is fixed at every inn by the *Arancel*, or tariff.

4 *Mollerusa*

4 *Lerida*—Anciently called *Ilerda*.—Near this place Cæsar was defeated by one of Pompey's generals. There are several Antiquities at Lerida.

5 *Fraga*

4 *Candasnòs*

3 *Bujaralos*

3 *Venta de S. Luca*

3 *Aguilar*—Here the road crosses the river Cinca. A fine country, well cultivated. Road good.

3 *La Puebla*

3 *Saragossa*—This town was called by the Romans *Cæsar-Augusta*.

51 leagues.

ROUTE FROM MADRID TO GRANADA.

8 *Aranjuez*—Viz. 2½ leagues to *Los Angeles*, 3 to *Espartinas*, 2½ to *Aranjuez*, whence to Madrid the road is excellent.

2 *Ocana*—Windmills announce to the Traveller that he is entering the province of *La Mancha*, where the customs and manners described by Cervantes still prevail; and where every peasant talks of Don Quixote and Sancho. At the *Venta de Quesada* is a well, distinguished by the name of the Knight.*—Thus

* This well communicates with the subterraneous river Guadiana.

is genius immortalized, even by the lowest of the people!

3½ *La Guardia*—The Church here contains celebrated pictures by Angelo Nardè.

2 *Tembleque*

2 *Canada de la Higuera*

2 *Madridejos*

3 *Puerto de Lapiche*

2 *Villalta*—Here Travellers either drive through the Gijuela, or cross it on a bridge.

2½ *Venta de Quesada*

2½ *Mançanares*

2 *N. S. de la Consolacion*

2 *Valdepenas*—The wines of Mançanares and Valdepenas are much liked.

2 *Santa Cruz*—The plain of La Mancha begins near Tembleque, at La Conception de Almaradiel, the first of the new villages of the Sierra Morana.

The houses, surrounded with cypress-trees, which are seen on this road, belong to German families who came hither to people the country.

2 *Almaradiel*

3 *Las Correderas*

3 *Las Carolinas*

2 *Guarraman*

2 *Baylen*

2½ *Casa del Rey*

2½ *Andujar*

5 *Jaen*—Here Travellers are conveyed across the Guadalquivir, (anciently the *Batis*), in a ferry.

3 *Cambil*

3 *Alcala la real*—This place abounds with citrons, figs, and oranges; and its Abbey is the most amply endowed of any one in Spain.

4 *Pinos Puente*—Here the road enters the celebrated Vega, or plain of Granada; and crosses the small river Cubillas.

4 Granada.

71½ leagues.

Granada, not long since, was supposed to contain 80,000 inhabitants; but now the population is estimated at only 50,000. *The Cathedral* here, a large and venerable pile, is embellished with fine paintings, by Don Pedro d'Athanasia, Spagnetto, Risuenno, and John of Seville. *The Cartuxa*—*Los Angelos*—*S. Domingo*—and *the Capuchin Convent*, possess good pictures; and *the Collection of Moorish Antiquities* merits notice.

The Paseo is a pleasant Promenade; so likewise is that on the

banks of the Xenil; and the climate is temperate and healthy.

Alhambra, justly the pride of Granada, stands on a lofty eminence between the rivers Douro and Xenil, and derives its name from the red colour of the materials with which it is built; the word Alhambra, signifying *the red house*.

This ancient Palace of the Moorish Kings, in point of workmanship, perhaps the most beautiful structure extant, is so well described by Townsend, that I cannot do better than copy his account of it.

“The ascent to this edifice (unique in its style of architecture), is through a shady and well-watered grove of elms, abounding with nightingales. You enter first into an oblong court of 150 feet by 90, with a basin of water in the midst, of 100 feet in length, encompassed by a flower-border. At each end is a colonnade. Hence you pass into the court of the lions, so called because the fountain in the middle is supported by lions. It is adorned with a colonnade of an hundred and forty marble pillars. The royal bed-chamber has two alcoves adorned with columns, and a fountain between them in the middle of the room; adjoining are two hot-baths. The great hall is about 40 feet square, and 60 in height, with eight windows and two doors, all in deep recesses. Between this and the oblong court is a gallery of 90 feet by 16. All these lower apartments have fountains, and are paved either with tiles or marble, in checkers. The idea of the ceilings is evidently taken from stalactites, or drop-stones, found in the roofs of natural caverns. The ornaments of the friezes are arabesque, and perfectly accord with the Arabic inscriptions, which are here suited to the purpose for which each apartment was designed. Thus, for instance, over the entrance to the hall of judgment, is the following sentence: *Enter, fear not; seek Justice,*

and Justice thou shalt find. A handsome staircase leads to a suite of apartments intended for the winter."

Adjoining to Alhambra is a Palace begun by Charles V., but never finished; and near it another Moorish Palace, called *Xenalarife*, the entrance to which is adorned by two cypress-trees, reputed to have flourished during five ages; they are immensely large.

ROUTE FROM MADRID TO MALAGA.

52½ *Andujar*—See the preceding route.

3 *Porcuna*

5 *Bajena*

4 *Lucena*

3½ *Alameda*

3½ *Antequera*

3 *Venta de Cantarajan*

4 *Malaga*.

78½ leagues

Malaga, anciently called *Malaca*, and supposed to contain above 45,000 inhabitants, is adorned with a handsome *Cathedral*, the interior of which is beautifully finished; the high altar and pulpit are of fine marble; and the choir is ornamented in a style of peculiar elegance.

The white wine of the mountains near Malaga, and the red wine, called *vino tinto*, are much esteemed; and the fruits are excellent.

Some vestiges of antiquities may be discovered here.

ROUTE FROM MADRID TO CORDOVA, SEVILLE, AND CADIZ.

52½ *Andujar*—See the route from Madrid to Granada.

3½ *Aldea del Rio*

3½ *Carpio*

2½ *Cortijo de Casa Blanca*

2½ *Cordova*.

64½ leagues

Cordova, anciently denominated *Corduba*, and reputed to contain near 30,000 inhabitants, was built by the Romans, and subsequently became a Moorish capital. It stands in a charming situation, and is watered by the Guadalquivir. A considerable part of the *Roman Walls* still remain; and the *Cathedral*,

once a mosque, is a splendid, though a fantastic edifice.

According to Strabo, Corduba was founded by Marcellus, and the first Roman Colony established in Spain; it boasts of having given birth to Seneca and Lucan.

3 *Cortijo de Mango-Negro*

3 *Carlotta*

4 *Erija*

3 *Louisiana*

3½ *Venta de la Portuguesa*

2½ *Carmona*

3 *Jarazone la Vieja*

3 *Seville*.

89½ leagues.

Seville, anciently denominated *Hispalis*, is supposed to contain above 80,000 inhabitants; and possesses an excellent inn, called *The Posada de la Baviere*. The city stands on the banks of the Guadalquivir, in a rich and beautiful plain: its walls, like those of several Spanish towns, are circular, and seem of Moorish construction. Some of its gates are handsome; and its *Cathedral*, a magnificent edifice, is embellished with a Tower deemed a *chef d'œuvre* of architecture. In the Cathedral are some very fine pictures; that called *The Gamba*, and painted by Luis de Vargas, especially merits notice; as do those of the admirable Murillo, who was born at Seville. The Organ is a very fine one; and the episcopal Library consists of 20,000 volumes. The *Hospicio de la Caridad* contains the master-piece of Murillo; and the *Capuchin Church* is likewise enriched with several of his works. The *Church of Santa Cruz* contains a fine picture, by Don Pedro de Campagna, of the Descent from the Cross; the *Franciscan Convent* is embellished with paintings by Murillo; as are many other Convents, Churches, and private houses. The *Jesuits' College*, now the Inquisition, is a handsome structure; the *Alcazar*, or ancient Moorish Palace, and its Garden, deserve notice; as do the *Exchange*, the *University*, the

Cannon-Foundry, the Aqueduct, and the Alameda, or public walk.

One league distant from this city, at the ancient *Italica*, are ruins of an Amphitheatre.

2 *Dos Hermanas*

3 *Venta vieja de Bran*

4 *Caberas*

3½ *Cortijos de Romaniana*

3½ *Xeres de la Frontera*—This town is supposed to stand on the site of the ancient *Asti-Regia*; near which spot Roderic, last Monarch of the Visigoths, lost the battle that put a period to their dominion in Spain.

2½ *Puerto de Santa Maria*

3 *La Isla de Leon*

3 Cadiz.

113¾ leagues.

Cadiz, anciently called *Gades*, was founded by the Phœnicians, and afterward became a Roman colony. It contains 80,000 inhabitants; is the most flourishing commercial city of Spain, and possesses a safe and very capacious harbour. Among the objects best worth notice at Cadiz are, *the new Custom-house—the great*

Hospital—the Capuchin-Church, adorned with an *Ecce Homo*, by Murillo—the *old*, and the *new Cathedral—the Theatre—the Mall—and the Ramparts.*

The public amusements consist of bull-fights, French, Italian, and Spanish theatrical exhibitions; assemblies, balls, concerts, and parties of pleasure to Chiclona, a small town four leagues from Cadiz.

The best wines in this neighbourhood are Xeres, and Pacaretti.

Travellers who visit Cadiz should take especial care to be supplied with water from the adjacent village, called Puerto de Santa Maria.

The churches and convents of Spain are peculiarly rich in plate and precious stones; but these treasures, however splendidly they may decorate an altar, do not deserve to be named among the objects most worthy of a Traveller's attention: persons who have sufficient leisure, however, would do well to examine them.

CHAPTER XI.

KINGDOM OF THE NETHERLANDS.

PROVINCE OF HOLLAND.

Money—Post horses—Treckschnyts, &c.—Expense of travelling post from Naarden to Amsterdam—Expense of travelling in a Treckschnyt, &c.—Dutch Inns—Route from Amsterdam to Clèves and Cologne—and from Clèves to the Hague, Rotterdam, and Helvoetsluys—Prices, per Packet, from Helvoetsluys to Harwich—Days appointed for sailing—Route from Amsterdam to Munster—from Amsterdam to Emden—from Amsterdam to Utrecht, Bois-le-Duc, and Maestricht—from Amsterdam to Leyden, the Hague, and Rotterdam—from Nimeguen to Rotterdam and Helvoetsluys—from Nimeguen to Bois-le-Duc and Breda—from Bois-le-Duc to Anvers—from Bergen-op-Zoom to Anvers—from Amsterdam to Hamburgh—and from Hamburgh to Amsterdam, by Groningen and Leuwarden—Population of Amsterdam—Objects best worth notice—Public Amusements—Carriages—Inns—Villages of Broek and Saardam—Dock-yard belonging to the latter—Price of a boat to go and return from Amsterdam to Saardam—Voyage from Amsterdam to Utrecht.

MONEY.

	l.	s.	d.		l.	s.	d.
A stiver, in English money about	0	0	1	A silver ducatoon, 3 florins, 3 stivers	0	5	8
A gilder, or florin, 20 stivers.....	0	1	9	A gold ducat, 20 florins	1	16	0
A rix-dollar, 2½ florins.....	0	4	6				
A dry-gilder, 60 stivers	0	5	4				

In Belgium the greater part of the currency is French money.

POST-HORSES, TRECKSCHUYTS, &c.

Persons who resolve to travel post through Holland, should endeavour to procure from the first post-master who furnishes them with horses, a paper called *Un billet de poste*, which enables them to proceed without unnecessary delays, and precludes disputes relative to the number of their horses.

A Traveller who procures this *billet*, pays to the post-master who gives it the whole expense of his horses, from the place whence they set out to their journey's end; and presents a few stivers to his secretary. The usual price charged by post-masters for every draught-horse, is one florin an hour*.

EXPENSE OF TRAVELLING POST
FROM NAARDEN TO AMSTERDAM,
(TWO DUTCH MILES IN DISTANCE,) WITH THREE HORSES.

	Florins.	Stivers.
Horses	12	0
Master of the post-carriages	0	6
Greasing wheels	0	6
Driver	1	0
Tax for the roads	1	0
	<hr/>	
	14	12

Travelling post in Holland is always expensive, and often disagreeable; for many of the roads are bad: neither ought it indeed to be attempted during spring and autumn, on account of the rains and fogs, which render almost every road so wet and muddy, as to be dangerous; and this circumstance, united to the exorbitant sums usually charged for baggage, makes Dutch Diligences uneligible; therefore, the general mode of travelling is in Treckschuyts, or covered barges. These vessels contain two apartments, the after-one, called *the roof*, being neatly fitted up, and appropriated to the best company; the other, to servants, &c. The roof holds from eight to twelve persons, according to the size of the vessel;

the inferior apartment from forty to fifty. A Treckschuyt moves precisely at the rate of four English miles an hour; and is drawn by one horse, on whose back rides a lad, called the Conductor. This lad blows a horn as the signal of departure; and uses the same instrument whenever he wishes to have a draw-bridge lifted up; and whenever he descries another vessel. Places in the roof should be secured a day before they are wanted. Places in the inferior apartment cost about six stivers each, per mile; and places in the roof are something dearer. A roof-passenger is allowed to carry one hundred pounds weight of baggage, cost free.

The Conductor expects from every Passenger about one stiver.

Persons who wish to travel frugally and pleasantly in Holland, should not encumber themselves with much baggage: for Dutch porters are so exorbitant in their charges, and at the same time so notoriously addicted to theft, that it is necessary to make a bargain with them respecting price, before trunks are removed, even from one Treckschuyt to another; and equally necessary never to lose sight of a trunk while it continues in their possession. The cheapest way of transporting heavy baggage from one town to another is by means of vessels called Packet-boats.

Dutch Inns are, generally speaking, clean and good: but it is requisite for persons who intend to reside long at any of them, to make an agreement with the innkeeper for the price of apartments, &c.

ROUTE FROM AMSTERDAM TO
CLEVES AND COLOGNE.

- 2½ *Naarden*—Travellers who come from Germany find the first Treckschuyts here. Naarden stands on the *Zuider-Zee*.
2½ *Amersfort*—This town is famous for its manufactures of dymity and bombasins.

* Two leagues of Holland make one post, and two miles of Holland (about nine English miles) equally make one post.

2 Arnheim.—The ramparts here are pretty.
 2 Nimeguen—*The Maison de Ville*, where the peace of Nimeguen was concluded in 1678, merits notice; as does *the old Château of Falkenhof*, built by Charlemagne.

2 Clèves—*The Castle here—the Hotel de Ville*—the lofty *Tower*, from the summit of which above twenty-four towns are discoverable—and the *Promenades*, all merit notice.

1½ Calcar

1½ Xanten

1½ Rheinbergen

1 Hochstras

1 Undingen

2 Neus

2 Dormagen

1½ Cologne—See, under GERMANY, the route from Vienna, through Ratisbon and Brussels, to Ostend.

— 23 miles of Holland.

ROUTE FROM CLEVES TO THE HAGUE, ROTTERDAM, AND HELVOETSLUYS.

2 Nimeguen

2 Wageningen

5 Utrecht—This is a handsome town; and *the ruins of its Cathedral* merit notice; as does its *University*, (though inferior to that of Leyden;) and its *botanic Garden*. Utrecht is supposed to contain above 30,000 inhabitants.

4 Alphen

2 Leyden—The population of Leyden is estimated at 48,000. Its streets are spacious, clean, and well paved; its buildings elegant; and its public institutions useful. It stands on the ancient bed of the Rhine, and the street which contains the *Stadt-house* is of an extraordinary length. *The Stadt-house*, and *the Hospital*, in this street, are fine buildings; and the Halls of the former exhibit good pictures; the most celebrated of which, (by Lucas Van Leyden,) represents the last Judgment. Another picture, interesting on account of its subject, represents the famishing Inhabitants of Leyden, after they had compelled the Spaniards to raise the siege of the town, eagerly devouring the relief which was brought to them by their countrymen.

* Haerlem is only fifteen English miles distant from Leyden; and well worth visiting, on account of *the Organ* placed in its principal Church, and said to be the finest instrument of the kind existing. Travellers may hear it at any time, by paying a ducat to the Organist, and a couple of guilders to the Bellows-blowers.

The length of the largest pipe is thirty-

The University of Leyden, founded in 1575, is the most ancient in Holland; and has had among its professors and scholars some of the most learned men in Europe. It contains many objects of interest. *The botanic Garden* merits notice; and *the public Library* is famed for its collection of oriental manuscripts. In the centre of Leyden is a *Tumulus*, said to have been erected by Hengist, the Saxon Prince: it commands an extensive view*.

2 *The Hague*—This town, or to speak more correctly, this village, is supposed to contain near 40,000 inhabitants. The Voorhout is a fine street, adorned with several elegant buildings, and the Vyverburgh is a handsome oblong square. The Hague is paved with light-coloured bricks, which are kept remarkably clean.

Public entertainments here are reduced to the Dutch Theatre, opened only twice a week; and the price for admittance to the boxes is something more than half an English crown.

About one English mile from the Hague, in *The House in the Wood*, is the national Cabinet of Pictures; which contains a celebrated candle-light piece, by Schalken, the subject being a portrait of William III., of England.

Two English miles from the Hague is Scheveling, where the Stadtholder embarked when he fled from his country. The road between the Hague and this village is perfectly straight, about twenty paces broad, and shaded by beeches, limes, and oaks, of so extraordinary a magnitude, that they form to appearance an impenetrable forest.

3 Rotterdam.—This city, reputed to contain 56,000 inhabitants, stands near the confluence of the Rotte with the Maes.

The principal streets are intersected by canals, deep enough to receive vessels of three hundred tons burden; and the Boom-Quay is a fine street: but the buildings at Rotterdam are completely Dutch, and consequently inelegant.

The Market-place is adorned with

two feet, and its diameter sixteen inches; the Organ has sixty stops, four separations, two shakes, two couplings, and twelve pair of bellows.

Haerlem disputes with Mentz and Strassburgh the honour of having invented the Art of Printing; and its Bleacheries are famed for the whiteness they give to linen.

The city is neat and well built.

a bronze statue of Erasmus, who was born here.

Concerts are the favourite amusements in this city. The Play-house is small, but neat.

4 *Helvoetsluys*—At this Port Travellers frequently embark for England.
24 miles.

PRICES, PER POST-OFFICE PACKET, FROM HARWICH TO HELVOETSLUYS; AND, VICE VERSA.

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Cabin, or whole Passenger.....	2	14	0
Half-passenger	1	7	6
Four-wheeled carriage, the charge for shipping, it being paid by the owner	6	6	0

After-cabin, if a Family take it to themselves, from twenty-five to thirty guineas, according to the number of beds required.

These rates were established in 1815; but probably they may have been recently lowered, like those to and from Cuxhaven.

Provisions for the Passengers, wine and spirits excepted, are provided by the commander of the vessel, at his own expense.

Harwich-packets sail to Helvoetsluys every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

ROUTE FROM AMSTERDAM TO MUNSTER.

- 7 Arnheim
 - 2 Doesburgh
 - 2 Lanaeweert
 - 2 Bockhold
 - 2 Coésfeld
 - 4 Borken
 - 2 Munster—See, under GERMANY, the route from Frankfort on the Mein through Cassel to Munster.
- 21 miles.

ROUTE FROM AMSTERDAM TO EMDEN.

- 5 Amersfort
- 1½ Worthluisen
- 2 Loo—*The Castle* here merits notice.
- 3 Zwolle—*The large Church*, in the Market-place, is worth seeing.
- 4 Hardenberg
- 2 Paylen
- 2 Sudlar
- 3 Schwetz
- 2 Nieuschanz
- 2 Emden—*The Maison de Ville—the*

Arsenal—the new Church—the great Church—and the Tomb of Count John II., merit notice.

26½ miles.

ROUTE FROM AMSTERDAM TO UTRECHT, BOIS-LE-DUC, AND MAESTRICHT.

- 3 Utrecht
- 5 Bois-le-Duc—*The Maison de Ville* is a miniature-copy of the Stadt-house at Amsterdam.
- 3 Heydenhoren
- 2 Achden
- 1½ Brée
- 1½ Asch
- 2 Maestricht—This is a strong and flourishing town, seated on the Maes, and embellished with handsome public edifices, and pleasant Promenades: it also contains a Theatre.

18 miles.

A barge goes daily from Maestricht to Liege, and accomplishes the voyage in six hours. The price of each seat in this vessel is twelve stivers.

ROUTE FROM AMSTERDAM TO LEYDEN, THE HAGUE, AND ROTTERDAM.

- 3 Leyden
- 2 *The Hague*—Hence to Rotterdam the country is beautiful.
- 3 Rotterdam.

8 miles.

ROUTE FROM NIMEGUEN TO ROTTERDAM AND HELVOETSLUYS.

- 3½ Thuil
- 3 Gorinchem—The Maes, (here called the Merwe,) abounds with salmon. *The Castle of Lovenstein*, not far hence, was the prison of Hugo Grotius.
- 3¼ Kruympen
- 1¼ Rotterdam
- 4 Helvoetsluys

15½ miles.

ROUTE FROM NIMEGUEN TO BOIS-LE-DUC AND BRED A.

- 2 Grave
 - 3 Bois-le-Duc
 - 1½ Druyncn
 - 2 Breda—*The Palace* here is a fine building, well fortified.
- 8½ miles.

ROUTE FROM BOIS-LE-DUC TO ANVERS.

- 3 Eyndhoven
- 8 Tournhout

- 4 *Oostmalle*
4 *Anvers.*

19 miles.

ROUTE FROM BERGEN-OP-ZOOM TO ANVERS.

- 4 *Puten*
4 *Anvers.*

8 miles.

ROUTE FROM AMSTERDAM TO HAMBURGH.

- 11½ *Zwolle*
4 *Hardenberg*
4 *Nienhaus*
3 *Lingen*
2 *Hoselunen*—The Castle of *Clemenswerth*, in this neighbourhood, merits notice.
2 *Loeningen*
2 *Kloppenburgh*
3 *Wildshausen*
1 *Delmenhorst*
1 *Brême*
1 *Obern-Neuland*
1 *Fischerhude*
3 *Kloster-Seven*—The Convention of 1757 was concluded here.
4 *Buxtehude*
1½ *Kranz*
½ *Blankensee*—The situation of this village is picturesque.
2 *Hamburgh*—It is necessary to cross the *Elbe* in order to reach *Hamburgh*.
—
46½ miles.

ROUTE FROM HAMBURGH TO AMSTERDAM, THROUGH GRONINGEN AND LEUWARDEN.

- 4½ *Hornburgh*
4½ *Bremervoerde*
3 *Elsfleth*—Here the road crosses the *Weser*.
7 *Barnhorst*
1½ *Ape*
4 *Detron*
1 *Nieuschans*
1½ *Winschoten*
1½ *Groningen*—The Market-place here, called the *Bree-Markt*, is magnificent; and the *Gothic Tower* of *S. Martin's Church* is the loftiest building in Holland. The *Library* belonging to the University merits notice; and the *Plantage* is a pleasant Promenade.
A variety of petrifications are found in the vicinity of this town.
2 *Strohbusch*
3 *Dockum*
2 *Leuwarden*
1 *Francker*
1 *Harlingen*—This is a handsome town.
14 *Amsterdam*—In order to reach this

city, it is necessary to cross the *Zuider-Zee*.
—
52½ miles.

Amsterdam, situated at the confluence of the *Amstel* with a rivulet called the *Wye*, is a fortified town, about nine miles in circumference, and supposed to contain 217,000 inhabitants. The *Stadt-house*, a justly celebrated edifice, is embellished on the outside with statues, among which is a fine colossal *Atlas*. The Hall where criminals receive sentence, and the great Hall, together with its bronze Gates, merit notice. The Burgomaster's Apartment contains a fine picture, by *Ferdinand Bol*, representing *Fabricius* in the camp of *Pyrrhus*; and another of *Curius* at his frugal repast. The Council-chamber is adorned with paintings; one of which, by *Vanderhelst*, represents the entertainment given by the Burgomasters of *Amsterdam* to the Ambassadors of *Spain*, in consequence of the peace of *Munster*. Another picture, by *Vandyck*, represents an assembly of the States. The *Stadt-house* stands upon piles, in number said to be 13,659. The new Church near the *Stadt-house*, contains Monuments to the memory of several distinguished Dutchmen; and the old Church, called *Oudenkirk*, is enriched with an Organ little inferior, either in size or excellence, to that at *Haerlem*. This Church likewise contains fine painted glass, and some monuments. Among other public buildings, worth notice, are; the *India House*—the *West-Indian House*—the *Exchange*—the *Bank*—the town-Arsenals—the *Admiralty*, and its Arsenal—and the *Orphan-Asylum*. The *Synagogue* of the Portuguese Jews is a fine one: and the Jews have a Theatre in this city, and represent Hebrew plays: there is likewise a Dutch Theatre; and also a French one; but both are ill-attended; Concerts being the favourite public amusement. The streets of *Amsterdam* are, generally speaking, intersected by canals, and

adorned with trees. The carriages commonly used are fastened to a sledge, and drawn by one horse; and these vehicles may be hired for half the price of those which run upon wheels. Two of the principal inns are, *The arms of Amsterdam*, and *The Doelen*.

Near this city stand the pleasant Villages of Broek and Saardam; and in the Dock-yard belonging to the latter, Peter the Great of Russia worked as a common carpenter. The cottage wherein he lived, while

thus employed, is still shown to Travellers.

A boat, to go and return from Amsterdam to Saardam, usually costs from six to nine florins.

The voyage from Amsterdam to Utrecht occupies eight hours; and is the most pleasing, in point of scenery, that can be undertaken in Holland.

The Dykes of this country, constructed to preserve it from inundations, are stupendous works, which highly merit notice.

CHAPTER XII.

DENMARK.

Money of Denmark—Price of Post-horses, &c.—Day-book—Passports, &c.—Route from Hamburg by sea to Helsingoer, and thence by land to Copenhagen—Route by land to Lubeck, or Kiel, and thence by sea to Copenhagen—Expense attendant upon crossing the Great Belt—ditto upon crossing the Little Belt—Copenhagen—Harbour—Population—Naval Arsenal—other objects best worth notice—Inn—Environs—Route from Copenhagen to Hamburg—Route from Copenhagen to Gothenborg.

MONEY OF DENMARK.

	l.	s.	d.
A skilling, in Eng. money about	0	0	0½
16 skillings, called a mark	0	0	9
A crown, 4 marks	0	3	0
A rix-dollar, 6 marks	0	4	6
A ducat, 11 marks	0	8	3
A hatt-ducat, 14 marks	0	10	6

A mark is an imaginary coin. The Danes usually keep accounts in rix-dollars.

PRICE OF POST-HORSES, &c.

The customary price of post-horses in Denmark is sixteen skillings a horse, per German mile.

Every postillion is entitled to four skillings per German mile; and for a carriage, furnished by a post-master, the price is two skillings per German mile.

In the Isle of Funen the price is only ten skillings a horse, per German mile, during summer; but, in winter, something more.

In Zealand the price is fifteen skillings a horse, per German mile.

In addition to the price of post-horses, two skillings and a half per mile are paid at every barrier.

To every English carriage, containing four places, post-masters have a right to put six horses; and to every English carriage, containing two places, four horses: but three persons going in an open post-chariot of the country, and having only one trunk, are not compelled to take more than one pair of horses.

Persons who travel post in Denmark, and in the Duchy of Holstein, receive, at every post-house, a *billet*, containing the hour, and even the moment of their departure from that station. Postillions are bound to drive at the rate of one German mile an hour; and dare not stop, nor even smoke, without permission from the Traveller; who, on chang-

ing horses, gives his *billet* to the post-master; and at the same time mentions whether the postillions have behaved well or ill; and, in the latter case, they are severely punished.

At every post-house there is a day-book, in which the Traveller is required to write his name, the hour of his arrival, and that of his departure; making, on the margin, his observations, and complaints, if he think himself in any respect aggrieved.

No inn-keeper can allow a Traveller to leave his house before this useful regulation has been complied with; and the day-books of every inn are examined once a month by Government.

Passports are always requisite in the Danish Islands: they are presented to the officer on guard, at the gate of every city; and, after having been inspected and signed, they are returned to their owners by a soldier, who solicits a trifling gratuity for his trouble.

Persons who like a sea voyage may embark at Hamburgh, in a vessel bound to the Baltic, and land at Helsingoër; where these vessels cast anchor; and where carriages returning to Copenhagen, which is only five German miles distant, may be met with constantly.

Another way of accomplishing this journey is to travel by land either to Lubeck, or Kiel; and then proceed by sea to Copenhagen. From Hamburgh to Kiel is twelve German miles; from Hamburgh to Lubeck eight; and the voyage from the latter port to Copenhagen is shorter than from Kiel: but at Lubeck Travellers pay for every trunk a tax of one rix-dollar; and at Kiel considerably less.

EXPENSE ATTENDANT UPON PASSING THE GREAT BELT.

	Marks. Skillings.	
Embarkation of a carriage ..	1	8
Passage of ditto	21	0
Taxes, &c.	3	2

	Marks. Skillings.	
Drink-money for the men who embark a carriage	1	2
Fees to soldiers who have the charge of passports	0	13
Landing a carriage, independent of drawing it from the water side to the post-house ..	0	12
Drink-money for the boatmen ..	1	0

The length of this passage is about four German miles.

EXPENSE ATTENDANT UPON PASSING THE LITTLE BELT.

	Marks.	
Embarkation and passage of a carriage ..	9	
Disembarkation of ditto	3	

The length of this passage, between Snoghoe and Middlefart, is only half a German mile: but between Aroë and Assens it is four times that distance.

No Foreigner is allowed to enter Copenhagen without exhibiting a passport; and, on quitting this city, it is necessary to procure, from the High-President, another passport, which costs three marks.

Copenhagen, the metropolis of Denmark, and called in the Danish language, *Kiøbenhavn*, stands on the Island of Zeeland; and is defended by four royal castles, and embellished with a fine harbour, formed by a large Canal flowing through the city, and capable of receiving five hundred ships; though it admits only one at a time.

Copenhagen has suffered much from the ravages of war; but, some years since, it contained above 90,000 inhabitants, and a peculiarly fine *naval Arsenal*, which still merits notice. Among other objects best worth observation in this city are, *the University*, founded in 1745, and richly endowed—the *Library* belonging to the University—the *Cabinet of Natural History*—the *Royal Museum*—the *royal Library*, containing 120,000 volumes—the *Church dedicated to the Saviour*, and that dedicated to the blessed Virgin—the *Seminary for naval Cadets*—the *Academy of Painting and Sculpture*—the *Barracks*—the *equestrian Statue of Christian V.*—the *Exchange*—the

ruins of the *Castle of Christianburgh*—the *Obelisk erected in 1793*, to commemorate the deliverance of the peasants from the chains of feudal slavery; which was effected by the interest of Frederick VI., when heir-apparent to the throne—the *Statue of Frederick V.*—and the *Theatre**.

The *grand Hotel* is a good inn.

About twenty English miles from Copenhagen is *Fredericsburgh*, the most splendid royal Residence in Denmark: and near Helsingoër, is a *royal Villa*, supposed to stand upon the ground formerly occupied by the palace of Hamlet's father: and in an adjoining Garden is shown the spot where, according to tradition, that Prince was poisoned.

Jaegerspreiss, about six German miles from Copenhagen, also belongs to the royal Family; and stands in a Park, which contains several ancient Tombs of northern Heroes; together with the Monuments of Tycho Brahe and Bernsstorff.

Marielust, a royal Villa about five German miles from Copenhagen, commands a remarkably fine view; and the road to Eenroom likewise exhibits beautiful scenery.

ROUTE FROM COPENHAGEN TO HAMBURGH.

German miles.

4 Roeskilde—The *Cathedral* here contains the tombs of the Danish Kings: and the water in this town is excellent.

4 Ringstedt—Between Ringstedt and Slængense is the celebrated *College of Sora*.

The principal Church at Ringstedt contains the tomb of Canute, and is likewise the burial place of other Danish Princes.

German

Miles.

4 Slængense

2 Korsoër—Here Travellers embark upon the Great Belt.

4 Nyborg

4 Odensee—This is the capital of the Isle of Funen.

5 Assens—Here Travellers cross the Little Belt.

2 Arocsund

2 Hadersleben

4½ Apenrade

4½ Flensborg—A safe port, capable of admitting very large vessels.

4½ Sleswick—This is the capital of the Duchy of Sleswick.

3½ Rendsborg—Here the Eyder marks the boundary between Germany and Denmark.

3 Rammel

3 Itzcho

3½ Elmsborn

2½ Pinneberg

3½ Hamburg

62½

ROUTE FROM COPENHAGEN TO GOTHENBURG.

German

Miles.

6 Helsingborg—Between Copenhagen and Helsingborg Travellers cross the Sound, and enter Sweden.

Swedish

Miles.

1 Fleminge

1½ Engelholm

1½ Margaretha-Torp—Hence to Karup the road is very hilly.

1 Karup

1½ Laholm—Here is a fine fall of the Loga-Strom.

2½ Halmstat

1½ Quibille

1½ Sloeinge

1½ Falkenberg

1½ Marup

1½ Warberg—This is a safe Port.

2 Bacha

1½ Alsa

1½ Kingsbaka

1 Kjarra

¾ Gothenborg.

6 German miles.

21½ Swedish miles.

penhagen.

† One mile of Sweden is about one mile and a half of Germany.

* Several of the finest works of the Chevalier Thorwaldsen are destined to enrich the royal Collection of Sculpture at Co-

CHAPTER XIII.

SWEDEN AND NORWAY.

Money—Price of Post-horses, &c.—Route from Stralsund to Stockholm, through Carlscrona—Stockholm—Population—Harbour—Streets—Royal Residence—other objects best worth notice—Promenades—Public Amusements—Inns—Environs—New Upsala—Spot where the Kings of Sweden in ancient times were elected—Iron Mines—Route from Stockholm to Upsala—ditto from Stockholm to Gothenborg—Description of that town—Prices per Packet from Gothenborg to Harwich—Route from Gothenborg to Christiania and Bergen.

MONEY OF SWEDEN.

The common currency of this country is paper; of which there are two kinds, namely Bank-paper, and Government-paper, distinguished from each other by the word *Banco* being added to the first, and *Rix-geld* to the second. They are of very different value; Government-paper having suffered a depreciation of above thirty per cent; while Bank-paper continues at par. Calculations are generally made in Government-paper; so that payments either in Bank-paper, or copper, go for one-third more than their denomination.

Gold and silver coins can seldom, if ever, be met with; but the following copper coins are in common use.

Rundstychs . . 12 of which make 1 skilling.

Stivers 4 of which make 1 skilling.

Skillings . . . 8 of which make 1 dollar.

Forty-eight skillings, or six dollars, make one rix-dollar, in value from two to three English shillings, according to the exchange.

The Bank notes are of the following kinds:

8 Skillings—12 skillings—24 skillings—1 rix-dollar—2 rix-dollars—3 rix-dollars—and so on, up to 30 rix-dollars.

The Government notes are of the following kinds:

16 skillings—32 skillings—1 rix-dollar—2 rix-dollars.

Accounts are usually kept in rix-dollars.

PRICE OF POST-HORSES, &c.

The charge for every post-horse, per Swedish mile (rather more than six English miles and a half), is, at Stockholm, sixteen skillings Banco—in several other towns, twelve skillings Banco—but in some of the country villages only eight skillings Banco.

Every postillion is entitled to one skilling and a half per station; and with four skillings they are well satisfied.

The hostler at each station is entitled to one skilling.

To heavy carriages post-masters frequently put six or seven horses.

Foreigners who take their own carriage to Sweden, should likewise take harness; and also be especially careful to chain one of their wheels when going down hill.

Foreigners, on arriving in Sweden, should provide themselves with a passport from the Governor of the Province they happen first to enter. They should likewise solicit from the Governor of the first town through which they pass, an order for post-horses: it is also requisite, in many parts of this country, to send forward a person, called a *Förebud*, to bespeak the number of horses required by the Traveller at every post. The expense of employing a *Förebud*, is

one silver dollar per station; though if horses thus ordered wait for the Traveller beyond the time appointed by him, the post-master has a right to one silver dollar an hour for this detention.

Every post-house contains a day-book, in which Travellers are required to enter their name and rank, the time of their arrival, the place they came from, and whither they are going; the number of horses they want, their complaints, if they have any to prefer against the post-master, and also the time of their departure. This day-book is inspected every month by Government.

The roads throughout Sweden are excellent; and no tolls are demanded, unless it be on crossing bridges; neither do robbers infest the highways: but postillions, during winter, are apt, in order to save ground, to drive over lakes not thoroughly frozen; and, during spring, for the same reason, to venture upon sheets of ice beginning to thaw; in consequence of which practice so many lives have been lost, that Travellers should never permit their drivers to quit the great road.

Foreigners who take their own carriage across the Sound pay high for its passage: but travelling carriages on sale, may frequently be met with at Helsingborg and Gothenborg; and open carriages of the country (a sort of cart, hung upon springs, and sufficiently large to contain two persons, and one trunk), may always be procured for eight or ten crowns.

The rate of posting in Sweden is from seven to ten English miles an hour.

Travellers should take provisions with them from city to city; because the eatables found in small towns and villages are not good.

ROUTE FROM STRALSUND THROUGH CARLSCRONA TO STOCKHOLM.

Persons who design crossing the

Channel to Ystad should endeavour to announce their intention, either on a Saturday or a Monday morning, at the post-office at Stralsund. The public packet-boat sails from the last-mentioned town toward night, and arrives at Ystad next morning.

The prices per public Packet are—

	Crowns. Skillings.	
For every cabin passenger, one trunk, and one port- manteau inclusive	2	36
For every servant.....	2	12
For every horse.....	2	12
And for every four-wheeled carriage	4 or 5.	

A private yacht may be hired for seventy rix-dollars, drink-money, and other trifling expenses not inclusive.

Stralsund contains near 11,000 inhabitants: its *Cathedral* merits notice; as do the *Church of S. Mary*, and its *Organ*; the *Town and College Libraries*; and the *Cabinet of Natural History*.

16 Ystad—This town is small, but well built; and the German inn is the best. In the vicinity of Ystad is the Castle of Marswinsholm.

$\frac{7}{8}$ Herrenstad

$1\frac{7}{8}$ Tranas

$1\frac{1}{2}$ Andrarum

$1\frac{1}{2}$ Degeberga

$1\frac{1}{4}$ Nebbelof

1 Christianstad—This is a strong fortress, where Travellers should take care to have their passports countersigned.

The gates of the town are shut every night at ten o'clock. The trade carried on here is considerable; and among the objects best worth notice are, the *Arsenal*—the *Governor's Residence*—the *principal Church*—and the *Bridge*.

1 Fielding

$1\frac{1}{2}$ Gadenry

$1\frac{1}{2}$ Norjo

$1\frac{1}{2}$ Assarum

1 Trensrum

$1\frac{1}{4}$ Stoby

$1\frac{1}{2}$ Ronneby

$1\frac{1}{2}$ Skillinge

$1\frac{1}{2}$ Carlsrona—This town, supposed to contain 15,000 inhabitants, possesses a Harbour, capable of receiving an hundred ships of the line; and is celebrated for its covered Docks; and likewise for an artificial rise and fall of water, constructed to remedy the want of the ebb and flow of the tide.

- $\frac{7}{8}$ *Rubbetorp*
 $1\frac{1}{2}$ *Killeryd*
 $1\frac{1}{2}$ *Fur*
 $1\frac{1}{2}$ *Emmeboda*
 $1\frac{1}{2}$ *Ericksnala*
 $1\frac{1}{2}$ *Kulla*
 $1\frac{1}{2}$ *Lenhofsta*
 $1\frac{1}{2}$ *Nybbeled*
 $1\frac{5}{8}$ *Stokdorp*
 2 *Stwetland*
 $1\frac{3}{8}$ *Bransnala*
 $1\frac{1}{2}$ *Ecksioe*—The Church here merits notice; and between this place and Berga are three Stones, inscribed with Runic characters.
 $1\frac{7}{8}$ *Bone, or Berga*
 2 *Sathella*
 $2\frac{1}{8}$ *Hester*
 $1\frac{1}{4}$ *Dala*
 $\frac{3}{4}$ *Moelby*
 $1\frac{7}{8}$ *Bankeberg*
 1 *Linköping*—This town contains a celebrated College, and a fine Cathedral.
 $1\frac{5}{8}$ *Kumla*
 $1\frac{1}{4}$ *Brink*
 $1\frac{1}{4}$ *Norköping*—This is one of the handsomest and one of the most commercial towns in Sweden: it contains 9000 inhabitants.
 $\frac{3}{4}$ *Oby*—The lofty marble mountains of Kolmorden begin here.
 $1\frac{1}{2}$ *Krokek*
 $1\frac{1}{4}$ *Wreta*—At Staffsæ, near Wreta, there is a rich iron-mine,
 $1\frac{1}{8}$ *Jaeder.*
 $1\frac{3}{4}$ *Nikeping*—This is a large and handsome commercial town.
 $2\frac{1}{4}$ *Swardbro*
 2 *Oby*
 $1\frac{1}{2}$ *Pilkrog*
 $1\frac{1}{2}$ *Soedertellje*—From Soedertellje to Stockholm, Travellers have the option of going by water.
 2 *Fithie*
 $1\frac{1}{2}$ *Stockholm*—Two roads, the one eighty Swedish miles and one-eighth, the other eighty-one and seven-eighths, in distance, lead from Stralsund through Jonkoping to Stockholm.
 — 84 Swedish miles.

The site of Stockholm, the metropolis of Sweden, is singular, romantic, and beautiful.

This city is built upon seven small rocky islands of the Baltic, beside two peninsulas: its edifices stand upon piles; and the number of its inhabitants is supposed to be 76,000.

The harbour, though difficult of access, is extensive and convenient; and of such a depth, that ships of

the largest burthen can approach the Quay, which is lined with capacious warehouses. The streets rise above one another in an amphitheatrical shape, and are crowned by the regal Palace, a large, quadrangular, and magnificent structure. A long Bridge, composed of granite, forms the approach to this Palace; opposite to which (at the other extremity of the bridge,) is a Square, adorned with an equestrian statue of Gustavus Adolphus, and containing two handsome edifices, namely, the Palace of the Princess Sophia, and the Italian Opera-house. The furniture of the regal Palace is superb; and among the pictures, several of which merit notice, is a celebrated Combat of Animals. The Statues were collected by Gustavus III.; many of them are antique; and the Endymion belonging to this collection is particularly admired.

The Church of S. Nicholas contains a good picture of the last Judgment, and a statue of S. George—the Church of Riddarholm contains the Tombs of the Swedish Kings; and on that of Charles XII. are a Club, and a lion's skin—characteristic ornaments! Opposite to the Hotel de Ville is the statue of Gustavus Vasa; and, on the Quay, that of Gustavus III. The Maison des Nobles, and the Arsenal are worth seeing; and the prospect from the Tower of S. Catharine is particularly beautiful.

Stockholm contains a royal Academy of Sciences; a royal Academy of Painting and Sculpture; a royal Cabinet of Natural History; and a royal Cabinet of Medals; all of which merit notice; as do the royal Library, the Library belonging to the Academy of Sciences, and the Studio of Serjel, a celebrated Sculptor.

The principal promenades are, the King's Garden; the royal Hop-Garden; the Park, and the Bridge of Boats. The public amusements consist of Italian operas, Swedish plays,

concerts, and balls; the two last being given by Clubs, called the *Amaranth*, the *Narcissus*, &c.

Among the principal inns are, *The English Tavern*; *the Crown*; and *the Cave of Bacchus*. The English Tavern furnishes Travellers with breakfast and dinner; the other inns provide breakfast only*: there is, however, a Club, called the *Selskapet*, which furnishes a dinner daily to as many of the members as may choose to partake of it. The dinner costs about twenty-pence English a head; liquors, ice, and coffee, not included; and every member has power to introduce a Stranger for one month†.

In the neighbourhood of this city is the royal Palace of *Ulricsdal*, which contains the Library of Queen *Ulrica Eleonora*; a Cabinet of Natural History, arranged by *Linnæus*; some paintings, and a statue of King *Frederick*.

Drottningholm, a very large edifice, finely situated on the banks of the *Mœlar*, is another royal Residence, in the vicinity of *Stockholm*; and contains a Cabinet of Natural History, arranged by *Linnæus*: here likewise is a Picture Gallery.

On the way to *Drottningholm* stands a rock, called *The royal Hat*; and upon which an iron hat is now placed in memory of *Eric II.*, who, being pursued by enemies, jumped off this rock, and thereby lost his hat, but saved his life.

Haga is a small and elegant royal Villa, situated very near *Stockholm*; and about forty-five English miles from this Metropolis is *New Upsala*, formerly the capital of Sweden, and built near, if not actually upon, the foundations of *Old Upsala*, a place of high antiquity; and, previous to

the introduction of Christianity in Sweden, the abode of the high-priest of *Odin*.

Upsala, so called from the river *Sala*, which runs through it, is a well-built town, containing about 3,500 inhabitants, and the most celebrated University of northern Europe, instituted by *Steno Sture*, in 1476, and particularly patronised by *Gustavus Adolphus*. Its Library is open to the public on Wednesdays and Saturdays; and consists of above 60,000 printed volumes, and about 1,000 manuscripts; among which is the celebrated *Codex Argenteus*, or translation of the Gospels into the Gothic language: the leaves are stained with a violet colour, the letters are capitals, and were all originally done in silver, except the initial characters, and a few passages which are done in gold‡.

The Cabinet of Natural History and botanic Garden were arranged by *Linnæus*.

The Cathedral, begun in the thirteenth century, under the direction of *Bonneville*, a Frenchman, is deemed one of the handsomest churches in Sweden, and particularly deserves attention on account of its monuments, ancient and modern, (among which are those of *Gustavus Vasa* and *Linnæus*;) the treasures of its Sacristy, and the Shrine, wherein rests the mortal part of King *Eric*.

About seven English miles from *Upsala* is the spot where the Kings of this country, in very ancient times, were elected: it lies in the middle of the plain of *Mora*; and is distinguished by the remains of several Runic stones; on the largest of which, called *The Morasten*, the Sovereigns were enthroned; while

* The price of breakfast at an hotel is about two English shillings per head, and the price of apartments from ten to fifteen English shillings a room per week.

† The price paid for washing linen in Sweden is exorbitant, and so likewise are the wages demanded by travelling servants.

‡ *Ulphilas*, a bishop of the Goths, flourished under the Emperor *Valens*; and was the first person who translated the Bible into the Gothic language: his translation of the Gospels is the only part of this work now extant.

their name and the year of their election were inscribed upon another of these stones.

Near Upsala is the iron Mine of Dannemora, reputed to produce the best iron in the world; and upward of ninety fathom in depth.

This mine has been worked for near five centuries; and persons who wish to examine it descend in a bucket to the spot where the miners are employed.

ROUTE FROM STOCKHOLM TO UPSALA.

- 2 Rotebro
- $1\frac{3}{4}$ Mårstätt
- $1\frac{3}{4}$ Alsike
- $1\frac{1}{2}$ Upsala

- 7 Swedish miles.

ROUTE FROM STOCKHOLM TO GOTHENBURG.

- $1\frac{1}{2}$ Barkarby
- $1\frac{1}{2}$ Tibble
- 2 Gran
- $1\frac{1}{2}$ Lisslena
- 1 Enköping—Here are some ruins of Convents and Churches.
- 1 Nigvarn
- 2 Westeras—*The Cathedral* here and its Tower merit attention.
- 2 Kolbek
- $1\frac{1}{2}$ Kiäping
- $\frac{1}{2}$ Oestuna
- 1 Arboga—The Canal of Arboga unites the Lakes of Hielmar and Mælar. In the environs of Arboga are several Antiquities, supposed to have been the work of very ancient northern nations; and a Forest in which it is imagined that their religious ceremonies were performed.
- $1\frac{1}{4}$ Faelingsbro
- $1\frac{3}{4}$ Glantshammer
- $1\frac{1}{2}$ Orebro
- 1 Mosos
- 1 Blakstad
- 2 Wiby
- 2 Bodame
- $2\frac{1}{4}$ Hoswa
- $1\frac{3}{4}$ Walla
- 2 Binneberg
- 2 Skiaerf
- 1 Skara
- $1\frac{1}{2}$ Wonga
- 2 Wedum
- $1\frac{3}{4}$ Sjaefde
- $2\frac{1}{4}$ Alingsos
- $1\frac{1}{8}$ Ingarid
- $1\frac{3}{8}$ Lerum
- 2 Gothenborg.

$47\frac{1}{4}$ Swedish miles.

This town, supposed to contain 25,000 inhabitants, is placed in a picturesque situation on the banks of the Gotha: and among the objects best worth attention here, are, *the four Bridges—the Swedish Church*, and its Cupola—*the German Church—the College*, and its Library—*the India House—the little Gothic Castle of West-Gotha—the Vauxhall—the Promenades of Carlspart*, and *the view from the summit of Otterhollen*.

The Hotels at Gothenborg are expensive, but not good. An apartment, consisting of two rooms only, can seldom be obtained under a sum equivalent to twenty-five English shillings per week. Breakfast costs from eighteen-pence to two shillings, English money, per head; dinner these hotels do not furnish.

Harwich-Packets sail to Gothenborg every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

	<i>l.</i>	<i>s.</i>	<i>d.</i>
The price paid by a Cabin-Passenger, unless recently lowered, is	14	5	6
The price paid by a Half-Passenger	7	13	6
The price for conveying a four-wheeled carriage.....	15	15	0

ROUTE FROM GOTHENBURG TO CHRISTIANIA.

- $2\frac{1}{4}$ Lahall
- $1\frac{1}{4}$ Cattleberg
- $1\frac{3}{4}$ Edet-Luck
- 1 Forss
- 1 Gerdeim
- 1 Trothaëtta—The magnificent *Cataracts and Sluices of Trothaëtta* are well worth notice.
- $1\frac{1}{2}$ Wienersborg
- 1 Almas
- 1 Raknebo
- $1\frac{3}{4}$ Herrstadt
- $1\frac{1}{2}$ Quiström
- $1\frac{1}{4}$ Swarteberg
- 1 Ratalshed
- $1\frac{1}{4}$ Stede
- $1\frac{1}{4}$ Skyalleryd
- $1\frac{3}{4}$ Wick
- 1 Est
- $\frac{3}{4}$ Strömmstadt
- $1\frac{1}{4}$ Stogdal
- $1\frac{1}{2}$ Helle

$\frac{7}{8}$ Frederieshall—Here are some handsome public buildings.

The spot where Charles XII. expired is usually visited by Travellers.

- $1\frac{1}{2}$ *Gustund*
- $1\frac{1}{2}$ *Thune*
- $1\frac{1}{2}$ *Kaelshuset*
- $1\frac{1}{4}$ *Willingen*
- $1\frac{1}{2}$ *Soner*
- 1 *Sonbijs*
- 1 *Korsegarten*
- 1 *Schut-joryd*
- $2\frac{1}{2}$ *Christiania*.

38 $\frac{1}{2}$ Swedish miles.

This town, the capital of Norway, is situated in a spacious valley, and supposed to contain between nine and ten thousand inhabitants.

ROUTE FROM CHRISTIANIA TO BERGEN.

2 *Asker*—The road leading to Asker is excellent; and the situation of that place beautiful.

Here are rocks of a stupendous height.

- 2 *Bragernes*
- $\frac{3}{4}$ *Gusucstro*
- $1\frac{3}{4}$ *Simonstadt*
- $1\frac{1}{4}$ *Sunby*
- $1\frac{1}{4}$ *Nordby*
- $\frac{1}{4}$ *Hicmb*
- $\frac{1}{4}$ *Asken*
- 1 *Steccholt*
- $\frac{1}{4}$ *Hochstedt*
- 1 *Skeen*
- $1\frac{1}{2}$ *Brewig*
- $1\frac{1}{4}$ *Eeg*
- $\frac{3}{4}$ *Wallekirch*
- 3 *Krageron*
- 2 *Oster-Risoör*
- $\frac{1}{4}$ *Groenesund*
- $\frac{1}{4}$ *Moene*

$1\frac{1}{4}$ *Ongestadt*

$\frac{1}{2}$ *Berge*

1 *Waage*

$1\frac{1}{2}$ *Assen*

1 *Sansted*

$\frac{1}{2}$ *Nederneskonges*

1 *Grimsted*

1 *Hogested*

$1\frac{1}{2}$ *Magsted*

$1\frac{1}{2}$ *Birkeland*

1 *Obel*

1 *Wce*

2 *Christiansund*—This is a considerable town and Port

4 *Mandal*

$1\frac{1}{2}$ *Spangelried*

$1\frac{1}{2}$ *Porshafen*

$1\frac{1}{2}$ *Farsund*

1 *Bistereid*

2 *Hitteroe*

$1\frac{1}{2}$ *Sognedall*

$2\frac{1}{2}$ *Eggersund*

$1\frac{1}{2}$ *Sirevog*

1 *Qualleen*

$1\frac{1}{2}$ *Hoberstadt*

$1\frac{1}{2}$ *Brune*

$\frac{1}{2}$ *Operad*

$\frac{1}{2}$ *Ganu*

$2\frac{1}{2}$ *Stavanger*—The Cathedral here is better worth notice than any other in Norway, that of Drontheim excepted.

5 *Karsund*

10 *Bergen*.

60 Swedish miles.

This is the largest and most commercial town in Norway, and contains near 20,000 inhabitants: its Port is remarkably safe; and its *Cathedral*—*German Church*—*Castle*—*Hospital*—and *Magazines*, merit notice. Here are public Seminaries; and a Society for the encouragement of useful enterprises.

CHAPTER XIV.

RUSSIA.

Money of Russia—Price of Post-horses, &c.—Podaroshna—other requisites for Travellers in Russia—Russian Voiturins—Passports—Route from Riga to Petersburg—Population of Petersburg—situation of that city—Streets—Admiralty—Admiralty-Quay—Isaac-Platz, and equestrian Statue of Peter the Great—Church of S. Isaac—Summer Palace—Marble Palace—Winter Palace and its Church—Hermitage—Imperial Collection of Paintings and Academy of Sciences—Fortress—Church of the Holy Virgin of Casan—other Edifices, &c., worth notice—Seminaries—Charitable Institutions—Manufactories—Cottage inhabited by Peter the Great—Promenade and other public Amusements—Inns—Cronstadt—Royal Villas—Formalities required before Foreigners can quit Peterburgh—Route from Peterburgh to Moscow—account of the latter city—Route from Peterburgh to the Frontier of Sweden—Route from Moscow to Grodno—Route from Moscow to Riga, and the Frontier of Prussia.

MONEY OF RUSSIA.

A copeck	. 2 denuscas—in English money something less than $\frac{1}{2}d$.
An altin	. . 3 copecks
A grievener	. 10 copecks
A polpotin	. 25 copecks
A poltin	. . 50 copecks
A rouble	. 100 copecks
A Xervonitz	2 roubles.

A copeck is an imaginary coin. Accounts are kept in roubles.

PRICE OF POST-HORSES, &c.

The usual price of post-horses in Russia is two copecks a horse per verst, (near two-thirds of an English mile;) unless it be a verst royal, when the price is doubled.

A Russian postillion cannot demand more than one copeck a horse per verst; but Travellers generally give five copecks per verst, which is deemed liberal payment.

Post-masters are directed, by the last Imperial Ukase, to put three horses to every carriage containing two or three persons.

Between Perm and the Government of Tobolsk, between that Government and Uffa, and likewise on the roads beyond these districts, only one copeck per verst is paid for each horse from October till April; and in the Governments of Tobolsk and Irkutsk only half a copeck. In

the territory of Kolhyvano and Vornesenski the price varies according to the season; one copeck being charged from April till October, and only half that sum from October till April.

No person is allowed to travel post without having first obtained an order for post-horses, signed by a Governor civil or military: and every Traveller, on receiving this order, which is called a *Podaroshna*, must pay a tax of one copeck per verst for every horse mentioned in the order.

The consequence of the low price of post-horses is, that Foreigners frequently find it difficult to obtain them; but, exclusive of this circumstance, the posts are well served. The horses go remarkably quick, whether harnessed to wheel-carriages or sledges; and at every verst stands a post, expressing the distance from the last town to the next. During winter it is usual to travel in sledges; which proceed with such velocity, that a journey of two hundred and fifty versts may be accomplished in twenty-four hours. The common Russian wheel-carriage, for travelling, is called a *Kibitka*, and resembles a cart.

Travelling beds and sheets are

absolutely necessary in this country; a bed being a scarce commodity even in cities; and always unattainable at a country-inn. It is likewise requisite to take provisions from town to town.

Russian Voiturins have fleet horses, and a great deal of custom. The real, if not the ostensible Voiturins are the Post-masters: for when their post-horses are not employed by order of Government, they have the privilege of letting them out for hire; charging five copecks per verst on the great roads; but on the cross roads only three: and when all the post-horses are engaged, they furnish Travellers with what are called Peasants' horses; charging for these an advanced price; and demanding much more than they take.

No Foreigner can enter Russia without exhibiting a passport signed by a Russian Minister: and persons who travel in this country, should neither leave their carriages unlocked, nor unguarded; because the common people are inclined to thieve.

ROUTE FROM RIGA TO PETERSBURGH.

Riga, next to Petersburg, the most commercial town of the Russian Empire, is seated on the Duna; and contains within its fortifications about 9,000 persons; and in its suburbs, about 15,000. Among the most remarkable edifices here, are *The Hotel de Ville—the Exchange—the imperial Palace—the Cathedral—the Arsenal—S. George's Hospital—S. Peter's Church—the Russian Hospital—the Theatre—and the Custom-house.* The floating bridge thrown over the Duna, and the Garden of Vitinghof, are the principal Promenades.

Riga contains several good private lodgings; and two tolerable inns; the best of which is, *La Ville de Petersbourg.*

Versts.

11 *Neuenmühlhun*—Government of Riga.

15 *Kilkensfehr*—A sandy road.

Passage of the Aa.

19 *Engelhardshof*

21 *Roop*—This town is adorned with handsome edifices.

22 *Lenzenhof*

18 *Wolmar*

18 *Stakeln*

21 *Gulben*

Passage of the Embach.

18 *Toilitz*

22 *Kuikatz*

24 *Uddern*

25 *Dorpat*

23 *Iggaser*

23 *Torma*

Lake of Peypus, which divides the Governments of Riga and Peterburgh.

25 *Nennal*—Government of Peterburgh.

14 *Rana-Pungern*

24 *Klein-Pungern*

Here Travellers going to Peterburgh quit the Lake of Peypus.

20 *Kiew*—The Gulf of Finland is discoverable here.

11 *Fokenhofs, or Kudley*—The road lies near the banks of the Gulf.

17 *Waiwara*

22 *Narra*—Travellers whose passport is not sealed by the Emperor, are visited by the custom-house officers here.

22 *Jamburgh*

Passage of the Narowa.

15 *Opolie*

25 *Czerkowitz*

22 *Kaskowa*

19 *Kiepen*

25 *Strelna*

17 Peterburgh—Superb villas, and other handsome buildings, form the avenues to this splendid capital.

558 versts, about 370 English miles.

The account given of Peterburgh by Mr. James, a modern Traveller, is so beautiful, and at the same time so accurate, that persons possessed of his "Journal of a Tour in Germany, Sweden, Russia, and Poland," can require no further information respecting the metropolis of the Russian Empire: but to persons who are not fortunate enough to possess his work, the following account may, perhaps, be acceptable.

Peterburgh is said to contain about 200,000 inhabitants, exclusive of Cronstadt, a Fortress which defends the entrance of the Neva, and is the principal station of the imperial navy. Peterburgh stands on

both sides of the Neva, between the Lake Ladoga and the Gulph of Finland; and is built partly upon the continent, and partly upon islands in the mouth of the river; the right bank exhibiting the old town, and the left bank the new one; through which pass three Canals, adorned with Bridges, and magnificent Quays of Granite. The streets of the new town are, generally speaking, spacious; three of them, which meet at the admiralty, being of an extraordinary length; and these streets are intersected by others embellished with handsome esplanades. *The Admiralty* exhibits a façade of more than a quarter of an English mile in length, adorned by six porticos, and surmounted with a gilt dome and spire; and at the back of this immense structure is the Dock-yard. *The Admiralty-Quay*, erected by Catherine II., does honour to her memory. Among several other objects which merit the attention of a Traveller are *the Isaac-Platz*, ornamented with an equestrian statue, in bronze, of Peter the Great, done by Falconet; and representing Peter in the act of mounting an eminence, the summit of which he has nearly attained: his right hand is stretched out, as if he were blessing his people; while, with the left, he holds the reins. An enormous rock of granite which, when transported to Petersburg from the morass wherein it was found, weighed above fifteen hundred tons, forms the pedestal. The statue is said to be a striking likeness of Peter, and cost the Empress Catherine II., by whom it was erected, 424,610 roubles.—*The Church of S. Isaac*, a magnificent, though a heavy edifice of hewn granite—the *imperial summer Palace* (a beautiful specimen of architecture) and *its public Garden*—the *marble Palace*, built by Catherine II., for Prince Orloff—the *imperial winter Palace*, which contains the Jewels of the Crown, and the famous diamond purchased by the

Empress Catherine of a Greek, to whom she paid for it 450,000 roubles, and a pension of 100,000 livres-tournois for life—the *Church belonging to this palace*—the *Hermitage*; which, notwithstanding its name, contains magnificent apartments, and a summer and winter garden; the first, in the Asiatic style, occupying the whole level roof of the edifice, the other being a spacious hothouse, adorned with gravel-walks, orange-trees, and parterres of flowers, and peopled with birds of various climates—the *imperial collection of Paintings*—the *imperial Academy of Sciences*, which contains a Library rich in Chinese and Slavonian manuscripts: (here also are instructions relative to a code of laws, written by the hand of the Empress Catherine.) The Academy likewise contains a Museum of Natural History particularly rich in ores (among which is a mass of native iron 1656lbs. in weight); a collection of Rarities, comprising a variety of ornaments found in the tombs of Siberia, many being of massive gold and very elegant workmanship; idols brought from Siberia; arms and dresses of the various inhabitants of the Russian Empire; among which are Japanese habits and armour; a collection of coins; and a waxen figure of Peter the Great, the features of which were taken from a mould applied to his face after death.—The Fortress, or Citadel, which is surrounded by walls of brick faced with hewn granite, and contains the *Cathedral of S. Peter and S. Paul*, a noble edifice adorned with a spire of copper gilt. Here are deposited the remains of Peter the Great, and most of his successors: and in the Fortress is preserved a four-oared boat, said to have been the origin of the Russian navy, and called, by Peter, the little Grandsire. *The Church of the Holy Virgin of Casan*; a splendid edifice, recently built, and

supposed to have cost 15,000,000 rubles. The architect was a Russian slave, by name Woronitchki, and educated at the imperial Academy—the *Lutheran Church of S. Anne*—the *Convent and Church of S. Alexander Newski*—the *new Exchange*—the *statues of Suwarrow and Romanzow*—the *great Theatre*—the *Quays of Newa, Fontaka, and Koika*—the *great Market*—the *new Bank*—and the *Arsenal*, which contains trophies and armour belonging to various nations.

The *Corps des Cadets*, the *Couvent des Demoiselles nobles*, and the *Institute of Catherine*, are excellent seminaries for the education of the nobility, and some children of inferior rank. The annual income of the first is 30,000*l.* sterling; and the two last are richly endowed; and likewise enjoy the advantage of being patronised and constantly inspected by the Dowager Empress.

The *general Hospital*, the *Foundling Hospital*, the *Asylum for the Deaf and Dumb*, and the *Asylum for Widows and Orphans*, are munificently endowed, and remarkably well conducted charities.

The imperial cotton Manufactory, the imperial plate-glass Manufactory, the imperial tapestry, porcelain, and bronze Manufactories, and the iron Foundry, merit notice.

The cottage inhabited by Peter the Great, while he constructed the Fortress, stands in the old town; and is still shown to Travellers. It contains but three rooms, only eight feet in height, and the largest not more than fifteen feet square. A boat, made by the Czar himself, is kept near this cottage.

The most frequented Promenade at Petersburg is the Boulevards, which consist of three avenues of

trees carried round three sides of the Admiralty: the public amusements are concerts, given in the Hall of Music, and exhibitions in the Theatres.

The best inns are, *La Ville de Londres*—*La Ville de Grodno*—*La Ville de Paris*—and *L'Hotel de Madrid*.

The Fortress of Cronstadt, its Arsenal and Docks, merit notice; but cannot be seen without permission from the Governor.

There are twelve royal Villas in the neighbourhood of Petersburg. *Tschesme* contains portraits of the reigning Princes of Europe—*Tzar-skoe-Zelo*, about fifteen English miles from the metropolis, contains a room incrustated with amber; and a garden which merits notice; but the house is too gaudy—*Peterhof*, about five miles further distant, is called the Versailles of the North.

It is necessary that Foreigners, previous to quitting Petersburg, should have their names advertised three times in the gazette; which, added to the formalities required for obtaining the *podaroshna* and passports, occupies some time*.

ROUTE FROM PETERSBURGH TO MOSCOW.

22 *S. Sophia*—District town. Government of Petersburg—A few versts from Petersburg begins the wooden road constructed by Peter the Great; and consisting of a platform of small trees which, when not neatly joined together (and this frequently occurs) is so rough, that the Russians, in order to mitigate the inconvenience, fill their travelling carriages with soft pillows.

The country between Petersburg and Moscow is covered, generally speaking, with thick forests of birch and fir.

11 *Igora*

From Petersburg to Astracan, 1,179 versts.

The Almanack published yearly by the Academy of Sciences at Petersburg contains a table of the Russian towns with their distances from Petersburg and Moscow.

* The distance from Petersburg to Cronstadt is, by land, 47 versts.

From Petersburg to Vyborg, 139 versts.

From Petersburg to Smolensko, 838 versts.

From Petersburg to Archangel, 1,145 versts.

- 25 *Tossna*
 32 *Pomerania*—Government of Novgorod.
 25 *Tischoudovo*
 24 *Spaskaja-Poliste*
 24 *Podberezie*
 22 Novgorod—Government-town. Novgorod, supposed to have been founded in the fifth century, and once so potent as to have been called *The Resistless*, possessed during the plenitude of its power, upward of 400,000 inhabitants: and though now depopulated, and hastening fast to decay, it still exhibits vestiges of former magnificence; among which are *the Walls of the Kremlin*, and *the Church S. Sophia*, containing the Tombs of Valdomir and Feodor; together with curious specimens of architecture, and paintings supposed to have been executed previous to the revival of the Arts in Italy. Its brazen Gates are reported to have been brought from the Crimea at the time of Valdomir's expedition against the Greek empire.
 35 *Bronnitsi*
 27 *Zaifora*
 31 *Krestzi*—District town.
 16 *Rachino*
 22 *Jagelbitzi*
 22 *Zimogorie*
 29 *Jedrovo*
 36 *Kotilovo*
 36 *Wischni-Wolatzek*—District town—Government of Tver.
 33 *Widropouskoe*
 38 *Torjock*—District town.
 33 *Mednoe*
 30 Tver—Government town—handsome, very commercial, and seated on the Volga.
 26 *Woskresenskoe*
 31 *Zadivovo*—Government of Moscow.
 26 *Klin*—District town.
 31 *Pecheki*
 22 *Tschernaia-Griasse*
 28 Moscow.

728 versts, about 520 English miles.

Moscow, the ancient capital of the Russian empire, and thirty-five versts in circumference, is watered by the Moskwa; and before the French invaded Russia possessed upward of 300,000 inhabitants. The Kremlin, or Citadel, which stands on an eminence in the centre of the town, is a large walled circle, containing a gaudy mass of Asiatic, Grecian, and Gothic edifices; and comprehending the Holy Gate, through which every passenger walks bare-headed; the

Trinity Church; together with those of S. Nicholas and the Assumption; the Chapel and Palace of the Czars; and the lofty Tower of Ivan Veliki, crowned by a steeple and gilt dome. The Palace of the Czars is a gorgeous structure in the Hindoo style; and was erected about two hundred years ago. The domes of the various buildings are many of them gilt, the roofs stained either green or red, and the walls and towers covered with glazed tiles of various colours, or adorned with paintings which represent scriptural histories.

The imperial palace was gutted by the French; as was an ancient edifice containing an apartment which is used as the public hall of audience at the coronation of the Russian Sovereigns. Part of the walls of the Kremlin, and one of the towers near the river, the church of S. Nicholas, the four great bells of Moscow, the walls of the arsenal, and a piece of the gate of S. Nicholas, were blown up, and the tower of Ivan Veliki rent from the top to the bottom, by mines prepared and exploded at the command of Napoleon, when he was compelled to relinquish his long-looked-for asylum in Moscow, by a master-stroke of Russian policy; which reduced the greater portion of the town to ashes, and thereby, in all probability, saved the empire from being conquered by France.

Moscow is now rising rapidly from its ashes, though vestiges of the conflagration still remain. The most frequented Promenade here is the Boulevards; and *The German Hotel* is one of the best inns.

ROUTE FROM PETERSBURGH TO THE FRONTIER OF SWEDEN.

Versts.

- 24 *Dranichenikovo*
 15 *Belostrejskoe*
 25 *Lindoula*—Government of Vyborg. 7
 20 *Pampala*
 19 *Souvenioia*
 20 *Kemera*
 22 *Vyborg*—Government-town.
 20 *Tervatoki*

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ERRATA.

Page.	Line.	Column.	
70	22	2	for "Andreo," read Andrea.
108	19	2	for "del," read di.
130	5	1	for "appropriated," read appropriated.
187	19	2	for "Phocian," read Phocion.
197	47	1	for "Muziana," read Muziano.
275	last line.	1	<i>dele</i> exclamation-point.
289	16	1	after "meat," insert <i>is</i> .
297	29	2	for "brum," read brun.
328	4	2	for "return it," read return <i>in</i> it.
340	61	2	for "d' Provence," read <i>de</i> Provence.
345	17	2	for "d' Franklin," read <i>de</i> Franklin.
346	29	2	for "Church ci-devant," read Church <i>of the</i> ci devant.
375	50	2	for "Vic," read Via.

SUPPLEMENT TO THE APPENDIX.

FRANCE.

ROUTE FROM PARIS TO PLOMBIÈRES.

- Posts.
 21 Chalons-sur-Marne—See page 349, Appendix.
 2 *La Chaussée*
 2 *Vitry-sur-Marne*
 2 *Longchamp*
 1½ *Saint Dizier*
 1½ *Saundrupt*—A third horse, throughout the year, going and returning.
 1½ Bar-le-Duc—A third horse, throughout the year, going and returning.
 2 *Ligny*
 2½ *Houdelaincourt*
 2½ *Domremy*—A third horse, throughout the year, going and returning.
 1½ *Neufchâteau*
 1½ *Chatenoy*
 3 *Mirecourt*
 2½ *Darnieulle*—A third horse, during the six winter months, going and returning.
 1½ *Epinal*
 2 *Xertigny*—A third horse, throughout the year, going and returning.
 1½ *Plombières*—A third horse, throughout the year, going and returning.
 —
 51½ posts.

Plombières, seated on the river Angronne, between two steep hills, and reputed to contain about 1,100 inhabitants, is famed for its Warm Mineral Waters, and Baths.

ROUTE FROM PARIS TO BARREGES.

- 77 Bordeaux—See page 346, Appendix.
 1¾ *Bouscaut*—A third horse, during the six winter months, going and returning.
 1¾ *Castres*
 1¾ *Cérons*
 1½ *Langon*—A third horse, during the six winter months, going and returning.
 2 *Bazas*—A third horse, throughout the year, going and returning.
 2½ *Captieux*—A third horse, throughout the year, going and returning.
 2 *Poteau*—A third and fourth horse, throughout the year, going and returning.

- 2½ *Roquefort*—A third horse, during the six winter months, going and returning.
 2 *Villeneuve-de-Marsan*—A third and fourth horse, throughout the year, going and returning.
 2½ *Aire*—A third horse, throughout the year, going and returning.
 2 *Carlin*—A third horse, throughout the year, going and returning.
 1½ *Auriac*—A third horse, throughout the year, going and returning.
 2½ *Pau*—A third horse, throughout the year, going and returning.
 Pau, the birth-place of Henry IV., of France, is supposed to contain about 9,000 inhabitants.
 3 *Lestelle*—A third horse, throughout the year, going and returning.
 2 *Lourdes*
 2½ *Pierrefitte*—A third horse, throughout the year, going, but not returning.
 2 *Luz*—A third and fourth horse, throughout the year, going and returning.
 1 *Barrèges*—A third and fourth horse, throughout the year, going and returning.

—
 123½ posts.

Barrèges, situated in a mountainous country, and containing about 700 inhabitants, has long been famed for the efficacy of its Mineral Waters, in diseases of the liver, rheumatic complaints, and gunshot wounds: and not far from this town is *Bagnères de Bigorre*, seated on the river Adour; and celebrated for its Mineral Waters and Warm Baths; which were held in high estimation by the ancient Romans, and still retain their celebrity. Spring and autumn are the seasons when Invalids frequent Barrèges, and Bagnères.

SUPPLEMENT TO THE APPENDIX.

GERMANY.

Persons who travel, with their own carriage, in those parts of Germany where the roads are rough, and the ruts deep, should be careful have their axle-trees precisely the same length with those of post-carriages belonging to the country.

ROUTE FROM INSPRUCK TO MUNICH.

- $1\frac{1}{2}$ *Seefeld*
- $1\frac{1}{2}$ *Mittenwald*
- $1\frac{1}{2}$ *Wallensee*
- $1\frac{1}{2}$ *Benedictbeuern*
- 2 *Wolfratshausen*
- 2 *Munich*

10 posts.

ROUTE FROM MUNICH TO RATISBON.

- $\frac{3}{4}$ *Garching*
- $1\frac{1}{4}$ *Frising*
- 1 *Mospurg*
- 1 *Landshut*
- $1\frac{1}{2}$ *Ergolspach*
- 1 *Buch-hausen*
- 1 *Eglofsheim*
- 1 *Ratisbon*

$8\frac{1}{2}$ posts.

ROUTE FROM RATISBON TO BAYREUTH.

- $1\frac{1}{2}$ *Stanholtz*
- $1\frac{1}{2}$ *Schwandorff*
- $1\frac{1}{2}$ *Amberg*
- 1 *Hambach*
- $1\frac{1}{2}$ *Kirchen-Tumbach*
- 1 *Creissen*
- 1 *Bayreuth*

9 posts.

ROUTE FROM BAYREUTH TO LEIPZIG.

- 1 *Berneck*
- 1 *Mönchberg*
- 1 *Hoff*
- $1\frac{1}{2}$ *Plauen*
- $1\frac{1}{2}$ *Reichenbach*
- 1 *Zwickau*
- $1\frac{1}{2}$ *Gösnitz*
- $1\frac{1}{2}$ *Pirna*

$1\frac{1}{2}$ *Leipzig*

$11\frac{1}{2}$ posts.

ROUTE FROM LEIPZIG, THROUGH WITTENBERG, TO BERLIN.

- 2 *Düben*
- 2 *Wittenberg*
- 1 *Grobstadt*
- 1 *Treuenbrietzen*
- 1 *Bielitz*
- 1 *Saarmund*—As Saarmund is not always well provided with post-horses, Travellers usually prefer going from Bielitz to Potzdani.
- 1 *Teltow*
- 1 *Berlin*

10 posts.

ROUTE FROM LEIPZIG, THROUGH DESSAU, TO BERLIN.

- 2 *Holzweissig*
- $1\frac{1}{2}$ *Dessau*—This town contains about 8,000 inhabitants; and is adorned with a Bridge thrown over the Elbe.
- 1 *Coswig*
- 1 *Postorf*
- $1\frac{1}{4}$ *Treuenbriezen*
- 1 *Bielitz*
- 1 *Potzdani*—This town contains near 30,000 inhabitants; and among the objects usually visited by Travellers are, its *Royal Château*—*Long Bridge*—*Church dedicated to the Holy Ghost*—*Church of St. Nicholas*—*Church frequented by the Court and Garrison*—and the *Roman Catholic Church*, embellished with Paintings by Pesne.
- 1 *Zehlendorf*
- 1 *Berlin*

$10\frac{3}{4}$ posts.

ROUTE FROM BERLIN TO DRESDEN.

- $1\frac{1}{2}$ *Mittenwald*
- $1\frac{1}{2}$ *Baruth*
- $1\frac{1}{2}$ *Luckau*
- 1 *Sonnenwald*
- $1\frac{1}{2}$ *Elsterwerda*
- 1 *Grossenhayn*
- 2 *Dresden*

10 posts.

ADDITION TO THE ERRATA.

Page 312, lines 8, 9, and 10, first column, instead of Text, read; *The vulgar tongue, in Bohemia and part of Moravia, is a dialect of the Sclavonic.*

